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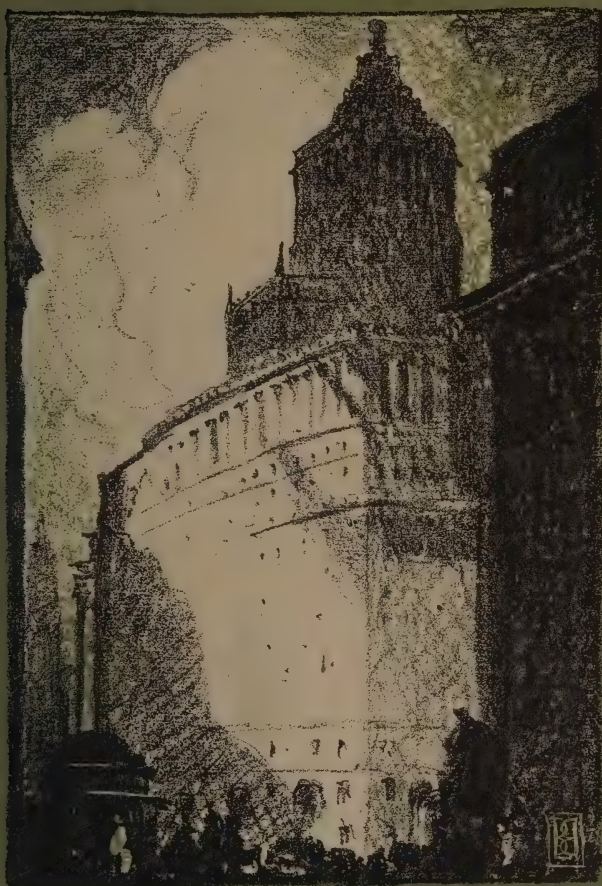
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New York City,

Arthur Loomis  
Harmon,  
Architect

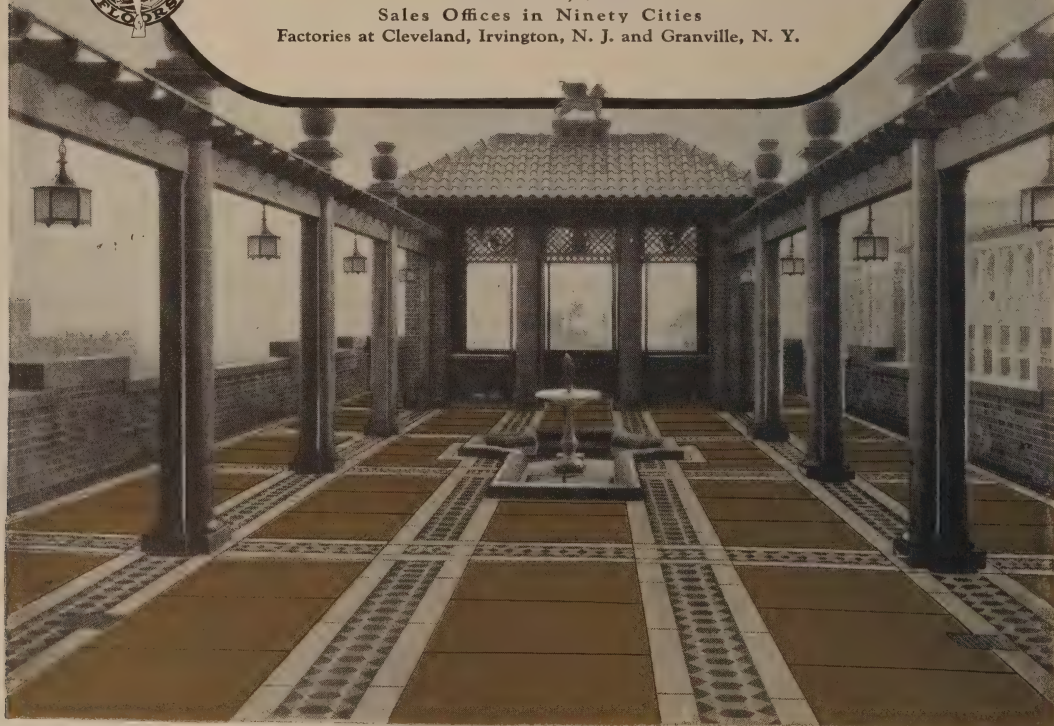
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A picture map, by Fred Dana Marsh, of that portion of Ohio which was settled by pioneers from Connecticut, under the direction of Moses Cleveland, after whom the great city on the Lake was named. The panel is in the form of a banner, furbished with low relief carving and silver-gilt cords and tassels, in order to lend grace and illumination to the staircase walls in the home of Dudley Blossome, Esq., of Cleveland.

*Courtesy of Arden Studios, Inc.*





# The ARCHITECTURAL RECORD

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VOLUME 58

JULY, 1925

NUMBER 1

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## *The* SHELTON HOTEL, NEW YORK

*Arthur Loomis Harmon, Architect*

*By*  
CLAUDE BRAGDON  
*Photographs by Sigurd Fischer*

EMINENT EUROPEAN critics, visiting these shores, are in the habit of declaring that the American Spirit expresses itself most eloquently in jazz music and in the skyscraper. About music I am incompetent to speak, but certainly those many-storied monsters which syncopate the sky-lines of our cities are impressive for other reasons than their mere magnitude. Not only is the skyscraper a symbol of the American Spirit—restless, centrifugal, perilously poised—but it is the only truly original development in the field of architecture to which we can lay unchallenged claim.

Following the Civil War, when industrial expansion became the particular god of our salvation, the concentration of business into restricted areas—like the lower end of Manhattan island and the Chicago “loop”—resulted in enormously high land values: lateral expansion having

reached a certain limit, the necessity for vertical extension was imposed. The steel frame and the elevator made such vertical extension possible and the skyscraper was the result.

These temples, in which is daily enacted the ritual of the Sharp Bargain, have been appropriately named “Cathedrals of Commerce.” Is it accident or design, one wonders, that the Tribune building in Chicago, and the Woolworth building in New York, which out-soar all their competitors, should savour so strongly of the ecclesiastical both in their form and in their decoration? Norman Bel Geddes once made a drawing in which the Woolworth tower, viewed from lower Broadway, was made to appear as the gigantic shadow of the steeple of Old Trinity, at the foot of Wall street. The top of that steeple, as some of us are able to remember, was once the high-



*The Architectural Record*

View from Southwest  
THE SHELTON HOTEL, NEW YORK  
Arthur Loomis Harmon, Architect

July, 1925



est point on Manhattan island, but the surrounding soil, manured with dollars, has sent skyward a crop of these Cathedrals of Commerce from the windows of which New Yorkers now look down on Trinity instead of up.

The priests, acolytes, votaries of these temples of the God of Bargains have to be housed and fed in the off hours of their service, and at points not too distant from the Sacred Enclosure. Therefore, as a logical resultant of the skyscraper office building, we have the skyscraper residential hotel. Of these edifices the Shelton, on the corner of Lexington avenue and Forty-ninth street, New York, in the now most preferred residence district, is the latest, the loftiest, and by consensus of both popular and expert opinion, the best. Its architect, Mr. Arthur Loomis Harmon, has recently been awarded two gold medals on the strength of this design, one by the Architectural League of New York, and one by the American Institute of Architects.

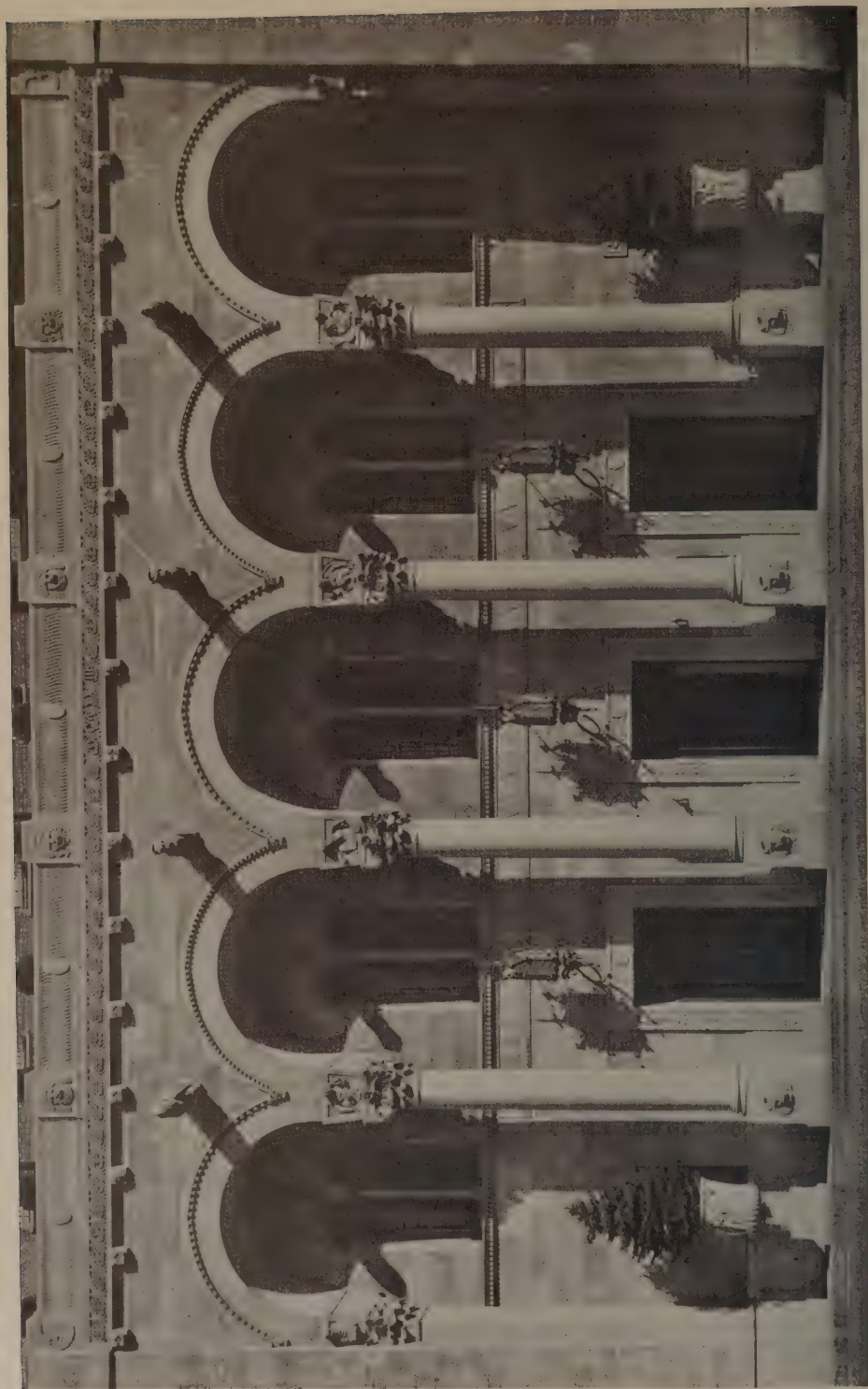
The Shelton beautifully illustrates anew the truism that the only sure way to success in the solution of any architectural problem is by doing no violence to the imposed conditions, but by submitting to them, being conditioned by them, working within the given limitations and, by following the line of least resistance, letting the problem solve itself in so far as it may. The Shelton is no lucky strike, no easily plucked ripe apple from the tree of the imagination—a poem or a picture may be that sometimes, but a building never, for a building is an organism, a *body*, brought to birth only after a protracted period of gestation.

In the case of the Shelton this period may be said to have been particularly long because it covered a series of experiments. The so-styled Allerton Houses of Mr. Harmon's design show forth, to the discerning eye, piecemeal and partially, many things which find fuller and happier embodiment in this latest building of that general type, thus showing it to be the result of a selective process. The secret of its success may be best stated in a phrase by paraphrasing one of Shakespeare's "*The plan's the thing!*" It is clear, in other words, that the building

was designed from the inside out, instead of from the outside in—that the plan was paramount, and that the design of the exterior was a natural development of the plan, the form everywhere following and expressing the function. The proof of this is that from the exterior it is possible to "read" the interior with fair accuracy. The first two stories, which are of stone, with beautifully studied ornament, are clearly given over to administrative and social uses, for the fenestration indicates large and lofty apartments. Above this the many small windows continuing without a break in their monotony to the sixteenth story indicate sleeping rooms. The sixteenth story, which contains dining and social rooms admitting to open-air terraces and a roof garden, is differentiated on the exterior just enough to make plain this change of function without impairing the unity of the entire design or arresting the upward sweep. Above the sixteenth floor again a wilderness of windows, the next change in them occurring where the plan changes, namely, at the very top, where lofty and ornate openings indicate the presence of the gymnasium and squash courts. A well-designed pent-house with a visible roof surmounts the parallelepipedon of the tower, forming with it, as it forms with the lower and larger units, an admirable outline against the sky from almost every direction, the whole an aggregation of mathematically related masses satisfying alike to the mind and to the eye.

But the success of the entire design, though chiefly due to these factors of fenestration, outline and mass—most important in a building which, like this one, is a landmark in the city-scape—has not been purchased at so cheap a price: there are elements more subtle, artifices more apt, which have translated what might have been only a work of excellent engineering into a work of admirable art. To such of these as are likely to escape the attention of the average layman I shall call attention here:

First of all there is the sense of the building's powerful grip into the ground, obtained by the device of battering the lower stage of the walls of the three wings flanking the main parallelogram.



July, 1925

Main Entrance  
THE SHELTON HOTEL, NEW YORK  
Arthur Loomis Harmon, Architect

*The Architectural Record*



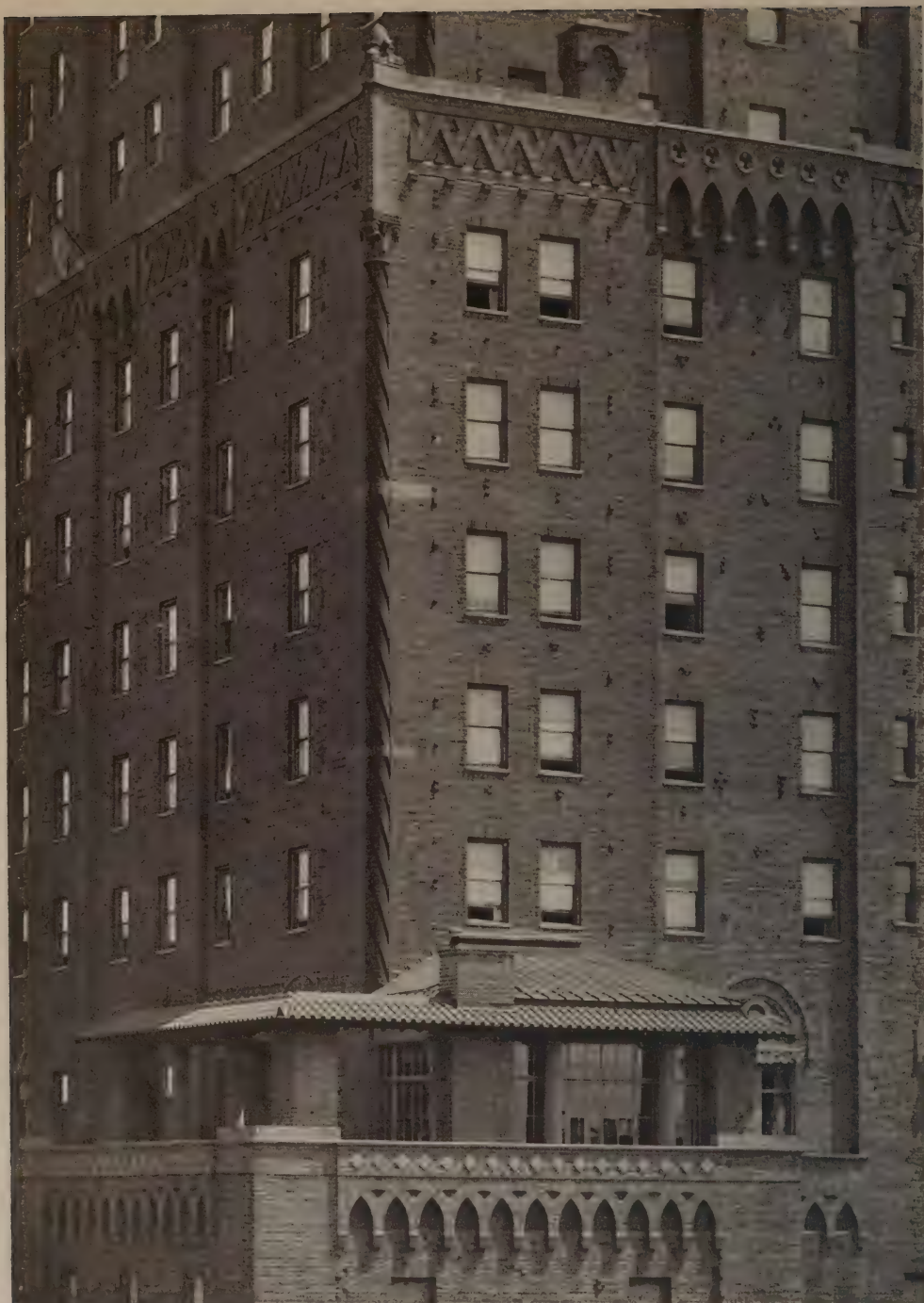


Lower Portion of Corner Pavilion  
THE SHELTON HOTEL, NEW YORK  
Arthur Loomis Harmon, Architect

Second, the tower has been given an entasis; that is, the walls have a slight slope inward, a thing *felt* by the eye rather than fathomed, conveying the same indefinable sense of satisfaction that one gets from a Doric column. This satisfaction is further heightened by the great twisted beads which adorn the external angles, thus eliminating the thin, hard, monotonous line resulting from the juncture of two vertical planes. Third, the pepper-pot effect of such a multitude of little windows has been mitigated in the simplest and most effective way possible, by a system of piers, or a series of vertical recesses, not so shallow that they are lost

at a distance, but deep enough for the etching of strong, long lines of shadow. These not only serve to subdivide the façades in a pleasing manner, but they emphasize the vertical dimension, and make of the tower "a proud and soaring thing." The way in which these piers are terminated at the top and tied together exhibits rare architectural skill, and this is true of the brick detail generally. Herein I differ with Mr. Arthur N. Penty, an English critic of our architecture, who, writing in the *Journal of the American Institute of Architects*, says of the Shelton:

"The treatment of the three lower



*The Architectural Record*

*July, 1925*

Detail of Brickwork, Sixteenth to Twenty-first Floor

THE SHELTON HOTEL, NEW YORK

Arthur Loomis Harmon, Architect

[6]





*The Architectural Record*

Roof Garden, Sixteenth Floor, from Roof Pavilion

July, 1925

THE SHELTON HOTEL, NEW YORK

Arthur Loomis Harmon, Architect



Roof Garden from Solarium  
THE SHELTON HOTEL, NEW YORK  
Arthur Loomis Harmon, Architect

stories is Venetian Gothic; as a piece of detail it is perhaps the best thing in New York. But the upper part, in brick, does not exhibit anything like the same degree of skill in detail, which is a pity, for if it did it would be the best building there."

Here speaks the schoolman, who loves the dear old familiar faces. It is true that the details of the stonework of the Shelton, which Mr. Pentty singles out for praise, are of extraordinary charm, but

they are for the most part referable to traceable originals, and however happy the adaptation the whole is less eloquent of the present than of the past. The details of the brickwork, on the other hand, of which Mr. Pentty thinks so little, though suggesting the Lombard, cannot be assigned to any particular place or period; they are in a manner self-created, pleasing in pattern, of the proper scale, casting the right kind of shadows just where accent





Detail at Setback of Corner Pavilion at Sixteenth Floor

THE SHELTON HOTEL, NEW YORK

Arthur Loomis Harmon, Architect

is needed, and withal so unassertive as not to divert the eye and mind away from that impression of mass which in this building should over master every other, for it is no less prodigious than an Egyptian pyramid, and how much more human!

The interior of the Shelton, though worthy of praise because excellently conceived and designed, and replete with charming episodes, fails somehow to con-

vey the sense of fresh and powerful ideation inspired by the exterior. Good taste is everywhere in evidence; the general impression is one of harmony and beauty, but beauty of the canonical sort, inspired by precedent, referable to this or that page out of the scrap-book of the past. It is perhaps better so. Until there has been some serious and concerted effort, crowned by some measure of success, to develop an architectural language



July, 1925

Pool from Gallery Level  
THE SHELTON HOTEL, NEW YORK  
Arthur Loomis Harmon, Architect

*The Architectural Record*





*The Architectural Record*

Lounge, Second Floor  
THE SHELTON HOTEL, NEW YORK  
Arthur Loomis Harmon, Architect

July, 1923



Stairwell from Second Floor Corridor  
THE SHELTON HOTEL, NEW YORK  
Arthur Loomis Harmon, Architect

which shall be expressive of our modernity, no individual architect can safely step out of the sacred cricle of his conservatism. His failure to be unfailingly original is not so much his personal fail-

ure as that of his profession at large. The private in the ranks, however heroic, cannot successfully advance alone and wage an individual war. Richardson and Sullivan exhibited that kind of courage





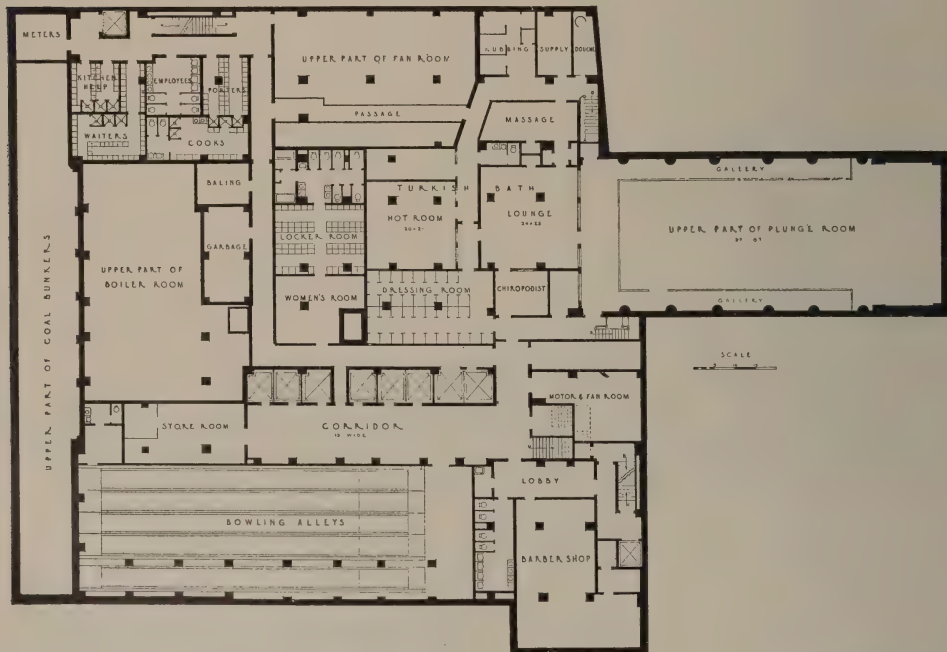
Main Dining Room  
THE SHELTON HOTEL, NEW YORK  
Arthur Loomis Harmon, Architect

and met with that kind of defeat—defeat, that is, in deflecting the architectural tide in their direction. It is well that we should admire them, but we should not deceive ourselves into

believing that by imitating them the cause of architecture will be well served, for an architectural language is like a coral island, slowly built up from some sure foundation through the sacrifice of in-



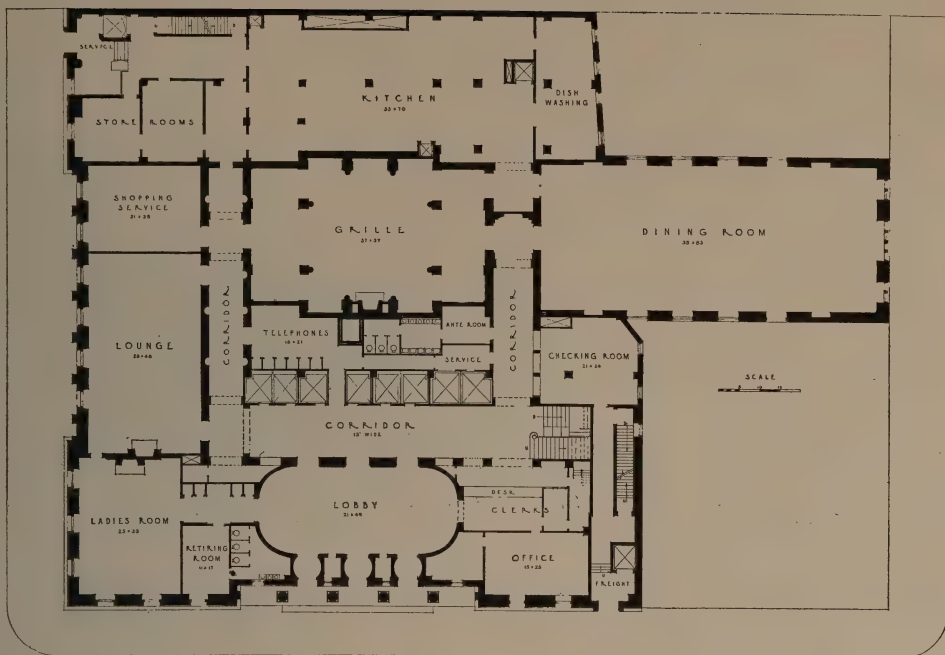
Sub-Basement Plan



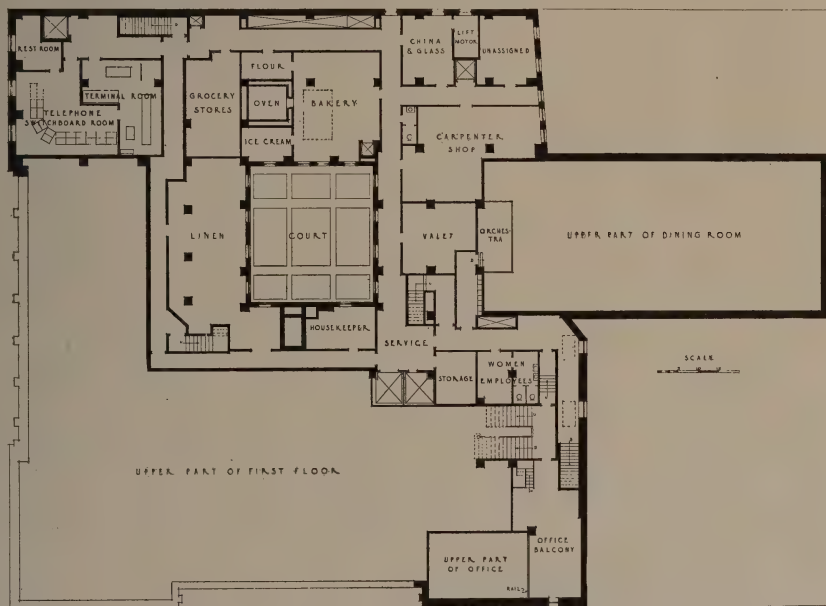
Basement Plan

THE SHELTON HOTEL, NEW YORK  
Arthur Loomis Harmon, Architect





First Floor Plan



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July, 1925

Mezzanine Floor Plan  
THE SHELTON HOTEL, NEW YORK  
Arthur Loomis Harmon, Architect



Second Floor Plan

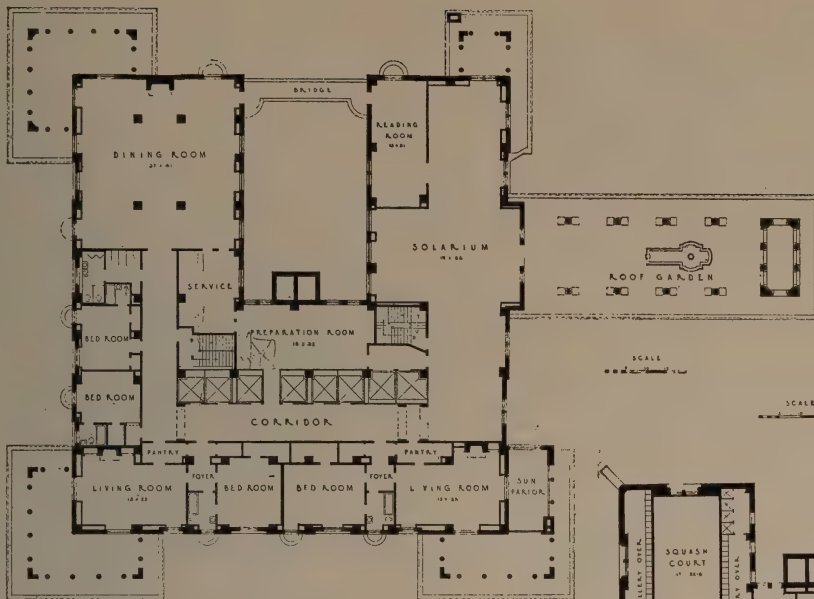


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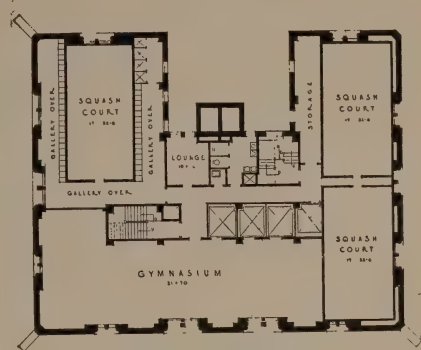
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Plan of Third to Fourteenth Floor, Inclusive  
THE SHELTON HOTEL, NEW YORK  
Arthur Loomis Harmon, Architect

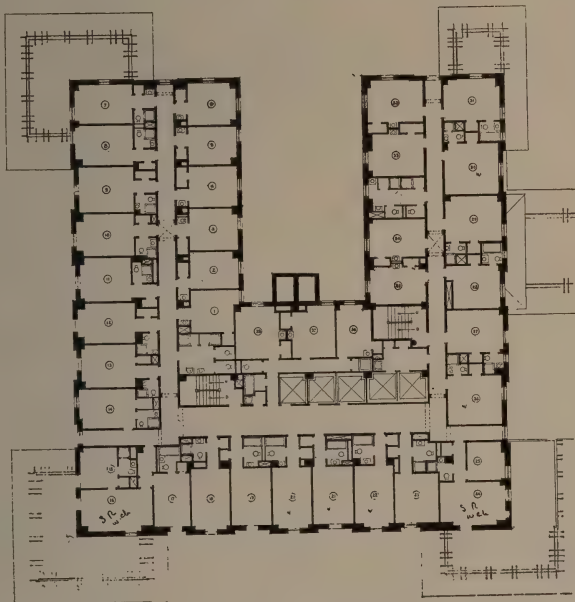




Fifteenth Floor Plan



Thirty-first Floor Plan



Plan for Sixteenth to Twentieth Floor, Inclusive

SCALE

*The Architectural Record*

THE SHELTON HOTEL, NEW YORK  
Arthur Loomis Harmon, Architect

[17]

July, 1925

numerable obscure lives.

Therefore although the Shelton interiors have not the importance which inevitably attaches to the *new departure* in any field of aesthetic endeavor—they are worthy of admiration, particularly such things as the handsomely paneled and appointed suite of social rooms on the second floor; the main dining room with its brightly painted ceiling and chandeliers and wrought-iron-crowned window openings; the pool also, with its admirable tile work and the nautical note of its spectators' gallery-railing suggestive of an ocean liner; and many minor felicities such as the stairway balustrade, the office enclosure, the bulletin boards, the drinking fountains. All these show *love* on the part of the designer—an intention of consciousness on the minor as well as on the major problem. Such lacks and lapses as one feels about these interiors occur where the architect having left off, the *maitre d'hôtel* failed, so to speak, to carry on. I refer to such things as the shiny reproductions of oil paintings which hang against the panel work, the fireplaces of the lounge in which have never been built any fires, the library shelves so meagerly equipped with books, and the general air, common to most great hotels, of being lived in without being, as it were, enjoyed, loved or cherished. The Shelton conveys rather less of this sense than other hotels, but it does not altogether escape the general blight. This is not an architectural, but a psychological problem, an error in the fourth dimension which though apparently irremediable I cannot permit to go unrecorded, though without the implication of reproach to any one concerned unless it be the American Spirit itself, which appears to have more immensity of life than intensity of it—more capacity for work than for enjoyment.

The outstanding success of the Shelton is achieved in a field unrelated to all considerations of architectural style or even of beauty: it is a success of *conception*, the power to imagine and dramatize a building which would offer to the city-dweller the most successful escape from

the dirt, ugliness, noise, promiscuity of the city. The only way of escape is, obviously, into the vertical dimension—*upward*, and here is a building which takes the fullest advantage of this fact: up to the present it is the loftiest residence building in the world.

To the high-perched denizen of one of its thousand cubicles the city sounds come somewhat softened, the city smells afflict an altogether lower stratum, he sees his environment not as a nearby limiting wall, but as a series of distant diminishing silhouettes and perspectives; he receives the sun's first rays long before they penetrate into the city canyons, and all day long he gets the bright radiance of an unobstructed and unafflicted sky. He can breakfast looking down on a wilderness of human habitations, and dine looking off on a firmament of lights. The roof garden which occupies the entire top of the southern wing of the building commands by day a view in three directions of extraordinary interest and variety, and by night of beauty and mystery, for then the harsh jazz of the jagged skylines is muted by a velvet curtain of darkness painted with a silver river and bespangled with innumerable points of light. In brief, here in the city's heart, is a way of escape from the city.

It should be stated that the building, though it lends itself excellently to the uses of a residence and transient hotel for men and women, was originally intended for a more highly organized and intensive social life—a club-hotel for men. This failed to establish itself successfully and the scheme was abandoned. Therefore the opportunities for that kind of communal life which the building was designed to meet have not been altogether lived up to; it may develop later here, or establish itself elsewhere, but in any event to plan for it so adequately and completely as has been done is no futile gesture, but a contribution to the solution of the problem of living. Few things, surely, are of more immediate interest or of higher importance to the present generation.



# — The — ENGLISH PARISH CHURCH AND ITS DETAILS

By  
*Robert M Blackall*

*Measured Drawings and Photographs by the Author*

WINDOW IN THE CHURCH OF ST. MICHAEL, SOPLEY, HAMPSHIRE, ENGLAND

The window of the Church of St. Michael is a plain, two-mullion window with an outside drip mold over the head of the window. Excepting for the trefoils and the face of the mullion, there is absolutely no detail. The great charm of this window, like so many other English parish church windows, lies quite as much in the materials used and the texture of these materials, as in its design. Simplicity of window treatment with good wall texture is the keynote of the churches throughout England.

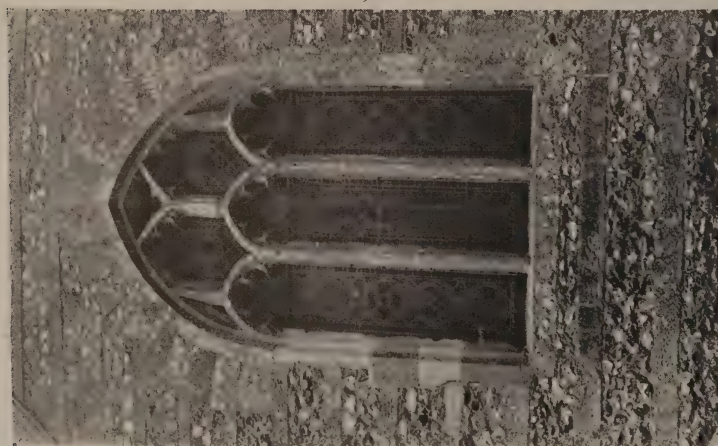
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ROUND HEADED WINDOW WITH TREFOILS IN THE CHURCH AT STRATFORD-UNDER-CASTLE, WILTSHIRE, ENGLAND

In this window the first step from the simple round headed window is shown. The mullions are curved instead of flat, and into the arch of the window is introduced the trefoil, to break the monotony of the straight line. As in the window described above, the jamb section repeats the mullion, and the glass is leaded with plain glass. This window is found in the apse. In almost all English churches the most beautiful windows are to be found at the apse end, and if there is no tower another ornate window is placed at the rear of the nave.

APSE WINDOW IN THE CHURCH AT STRATFORD-UNDER-CASTLE, WILTSHIRE, ENGLAND

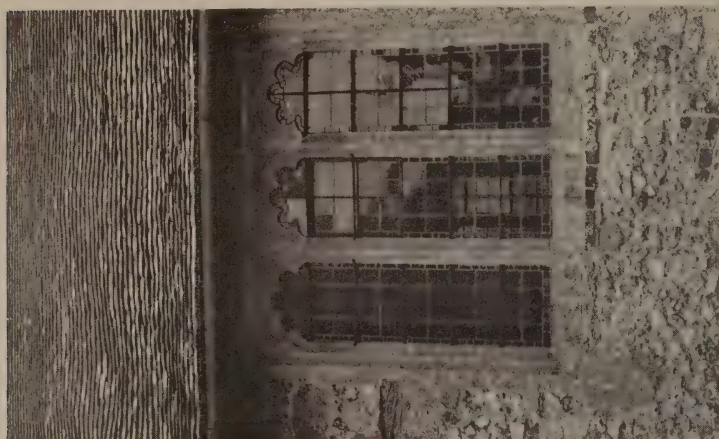
The apse window is usually more fully developed than any other window in the church, owing to its position directly above the altar and in full view of the congregation sitting in the nave. In this little church of Stratford-Under-Castle ornamentation is present in the form of stained glass instead of rich architecture, which evidently was often the case in small churches where money was not available. As will be seen from the drawing, the mullions are curved, and trefoils have been placed in all arches. This window is of early type, as there are no reverse curves in the mullions, and the whole design is extremely simple and characteristic of Early English parish church architecture. In the design of the apse window it is usual to find the figure of Christ on the Cross portrayed in the center window, other biblical features being represented in the windows on each side. In this particular instance the customary Crucifixion scene occupies the center window while on each side rosettes bearing the symbols of the apostles are placed. Only ten rosettes appear in this case, though twelve are more generally found in windows of this type. For an exceedingly simple window the effect is very rich and pleasing, and although the present glass is not old, it is said to bear a close resemblance in scheme to the glass originally placed there.



*The Architectural Record*

Apse Window

CHURCH AT STRATFORD-UNDER-CASTLE,  
WILTSHIRE, ENGLAND



Round Headed Window with Trefoils  
CHURCH AT STRATFORD-UNDER-CASTLE,  
WILTSHIRE, ENGLAND

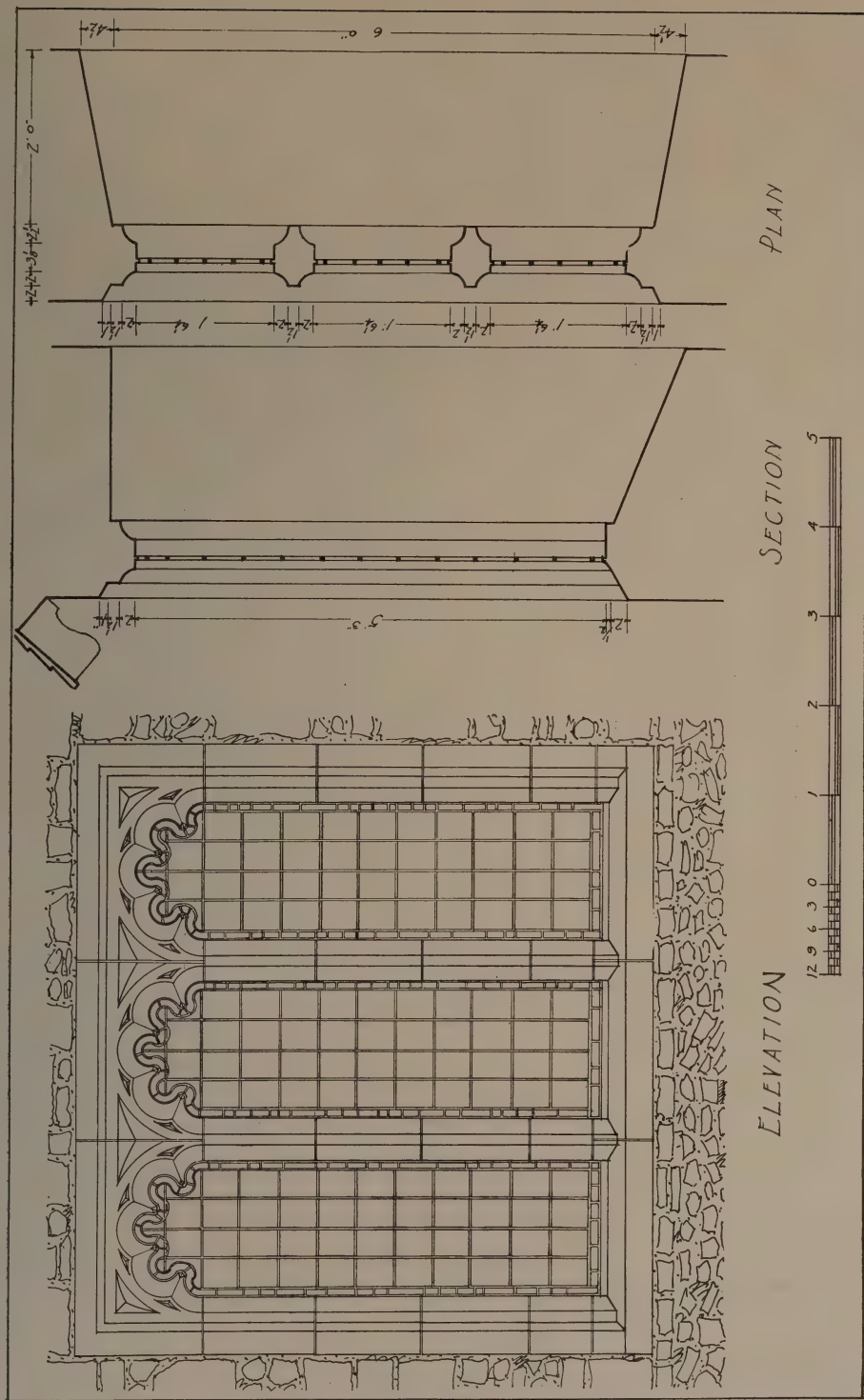
Photographs by Robert M. Blackall

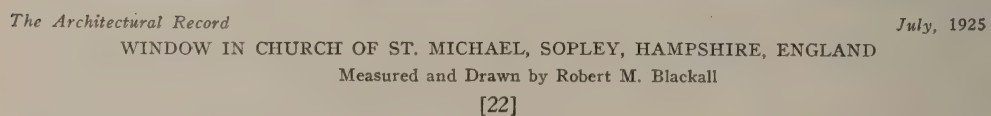


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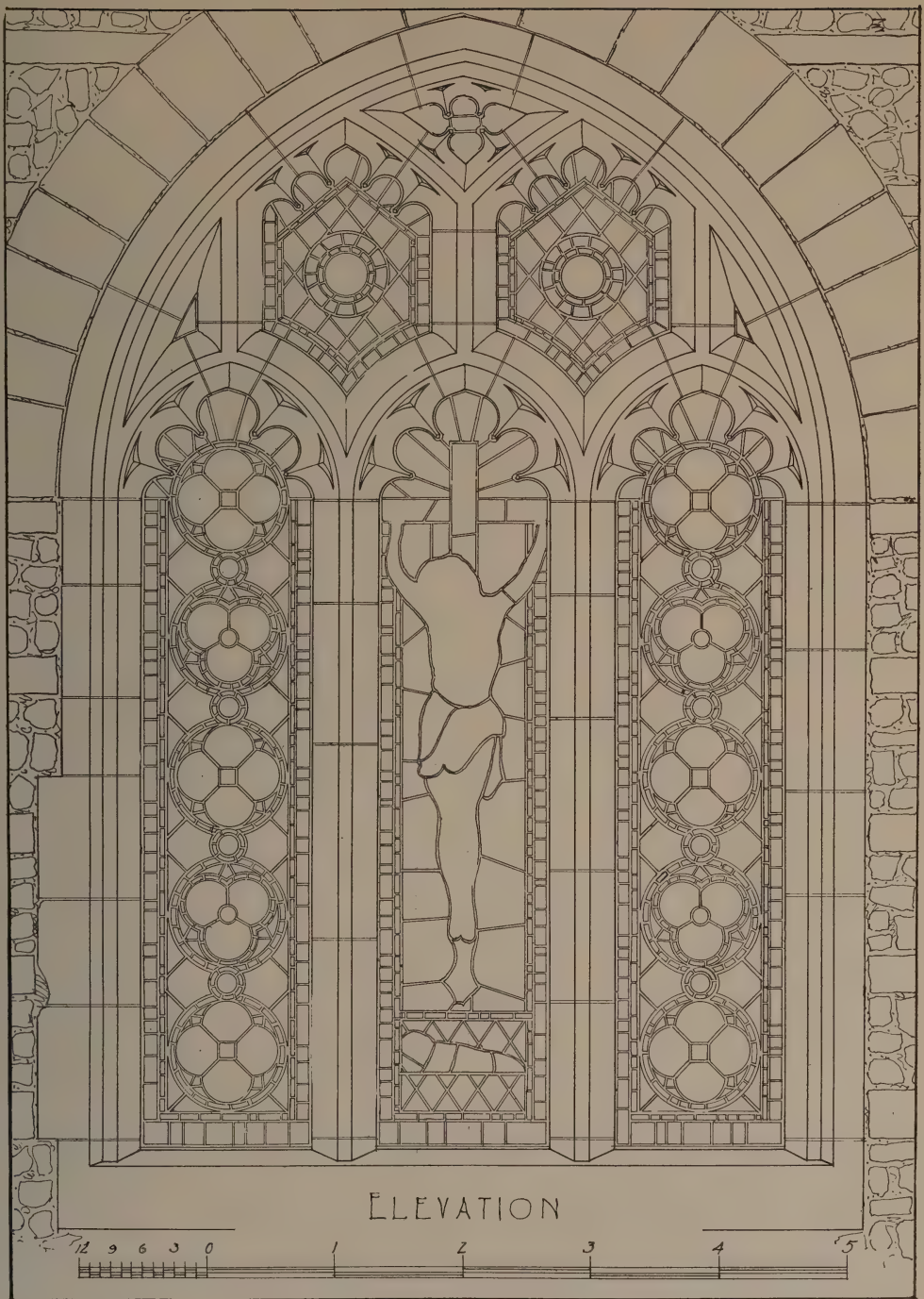
WINDOW IN THE CHURCH OF  
ST. MICHAEL, SOPLEY, HAMPSHIRE,  
ENGLAND

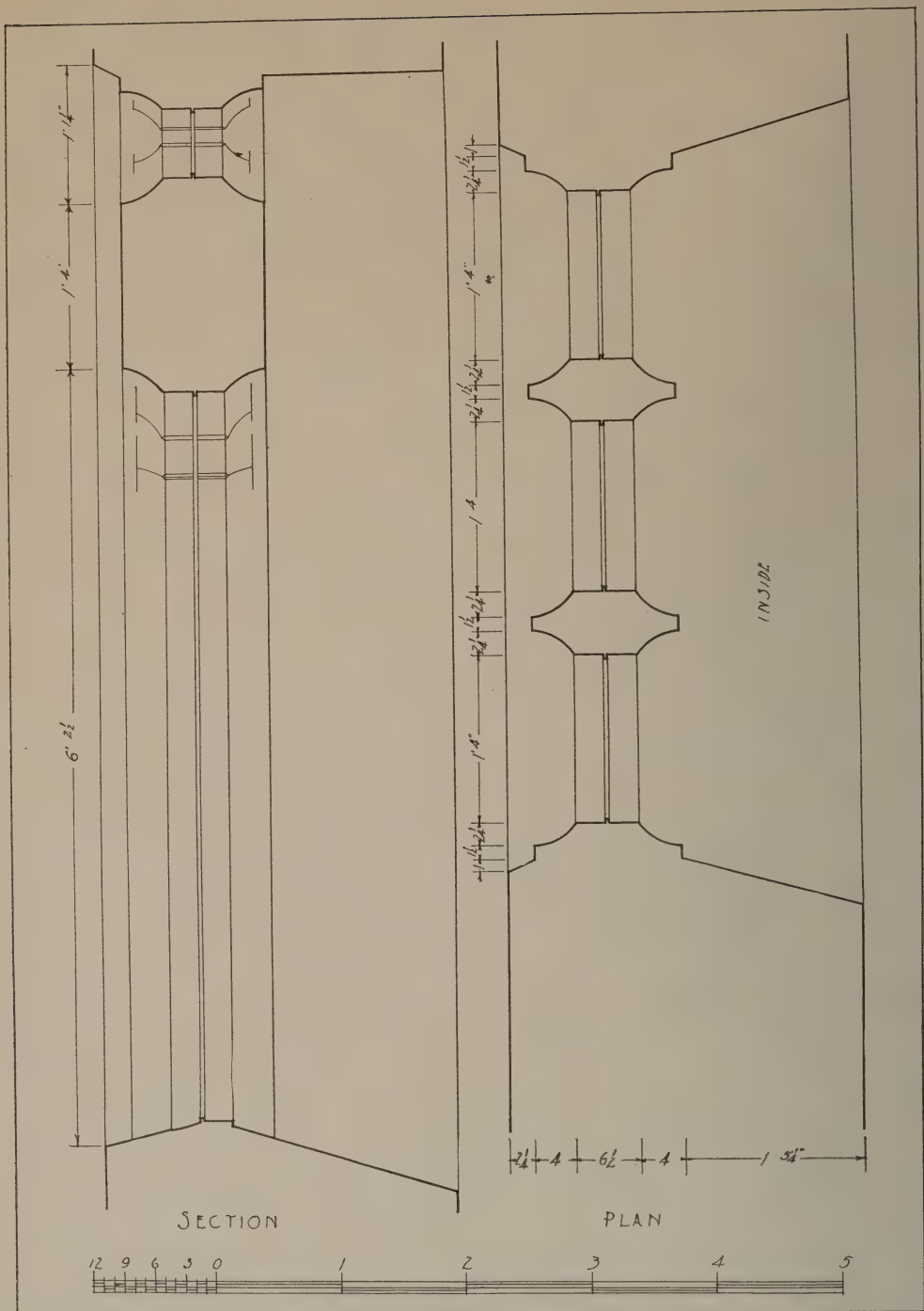


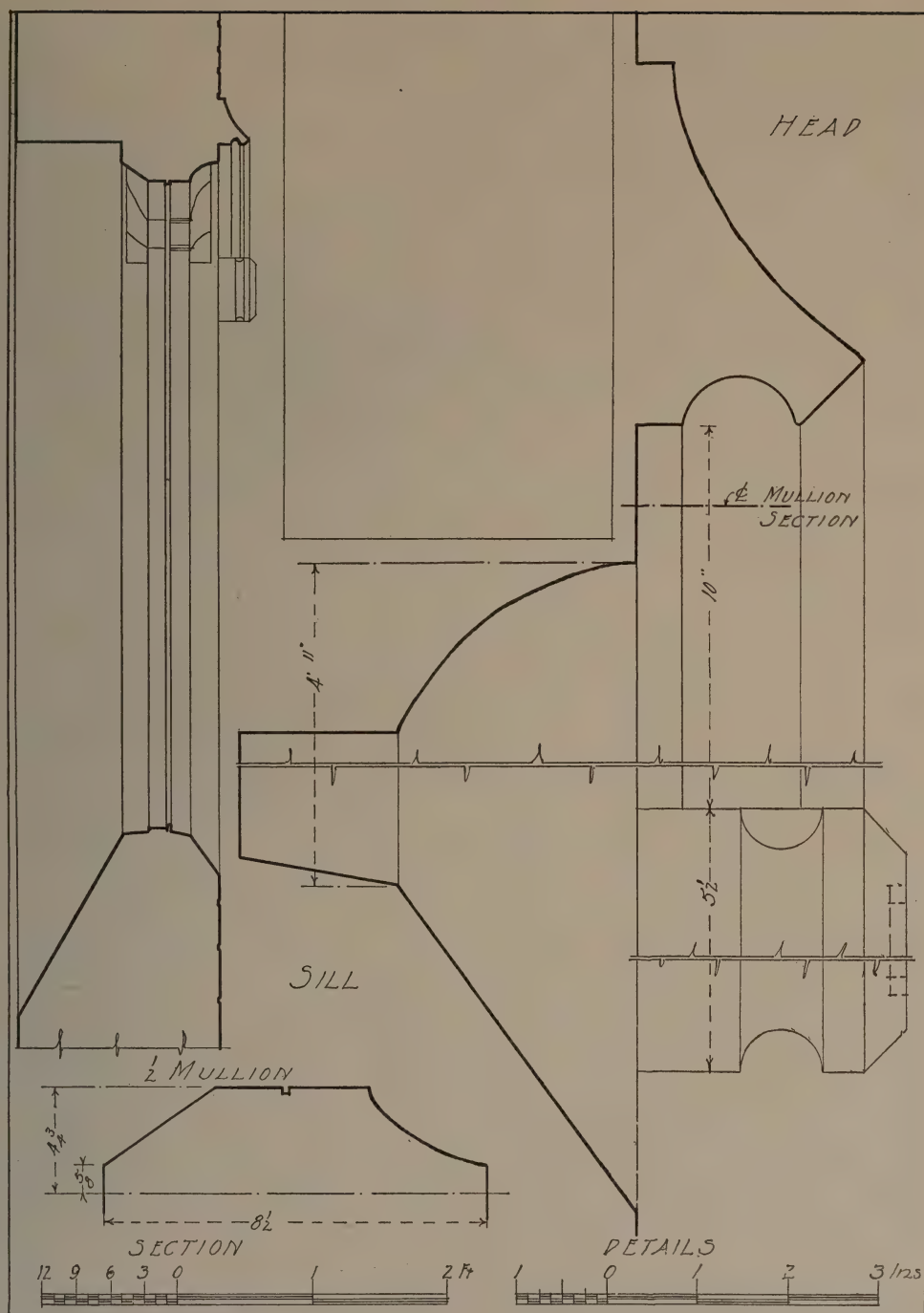
















*The Architectural Record*

Preliminary Drawing by Howard Greenley

July, 1925

THE EXPOSITION AT GRAND CENTRAL PALACE, NEW YORK

— The —  
EXPOSITION AT GRAND CENTRAL PALACE

*Educational Policies of the  
Architectural League of New York*

*By Leon V. Solon*

THE MANNER IN which architecture should be displayed has been a subject for somewhat acrimonious discussion in the profession for a number of years. There have been two factions in argument. One maintains that an assembly of architectural subjects should bear an exclusively professional character, and that any attempt to "popularize" it must inevitably depreciate that dignity with which the art should be invested. They insist that an exhibition should consist exclusively of architectural drawings, renderings, models, and photographs of completed structures; this standpoint is taken by the group vaguely designated as "academic." Their argument is presumably based upon the assumption that such assemblies of works are of purely professional interest, being beyond the intellectual grasp of the layman, and that the objectives of such exhibitions are mutual information and the measuring of talent for the designation of leadership. The rival group takes a wider angle, recognizing the necessity for public instruction, and maintaining that the material interests of architecture demand a popular comprehension of structural problems and a more general appreciation of merit in design.

The "academic" formula for display has regulated such architectural exhibitions as are made in connection with the Royal Academy of London, the Paris Salon, and others of similar high standing, with the result that the architectural sections of those exhibitions are the only galleries systematically avoided by the public. By reason of their undisturbed quietude they are admirably adapted for rendezvous or intimate conversation. The limited extent to which these galleries are frequented can only convey the impression that public interest in the Arts

is practically non-existent and that the manner of selection and display is intended to repel all but the elect.

The Architectural League followed this plan for years, with similar results insofar as the stimulation of public interest was concerned. The crafts were meagerly represented; through rigid restraint the austere appearance of the show was carefully maintained. This rule continued until about eight years ago, when H. van Buren Magonigle was elected president. His wide artistic sympathies and foresight caused him to recognize the educational possibilities and to institute a radical change in the policies of selection and display, a change which arrived at its full development in the recent exhibition. He grasped the fact that the eye of the layman must be attracted before any active interest can be aroused, and that exhibitions made exclusively for professional enjoyment can exert no influence outside the circle of practitioners. The important part which the crafts play in architectural effect was also recognized; it was surmised that the first step in appreciation by the uninformed might be made through the inherent attractiveness of the decorative arts, leading ultimately to a more intelligent and general interest in architectural design. Knowing the predilection of the public for scenic display, Magonigle devised a delightful exhibition scheme (violently criticized by the conservatives), in which the crafts were accorded honorable recognition, resulting in a record attendance.

Magonigle's policy was faithfully adhered to by his successors, James Monroe Hewlett and Howard Greenley, both of whom possess the gift for contriving effective schemes of display. Year by year the importance of decoration and the applied arts was emphasized, with the





*The Architectural Record*

*July, 1925*

Preliminary Drawing by Howard Greenley  
THE EXPOSITION AT GRAND CENTRAL PALACE, NEW YORK

[28]



attention of the public appreciably veering to the main architectural issue. As a result of this circuitous educational process a greater degree of popular interest in architecture has now been stimulated than ever existed in any city at any time. Another very important result of this recognition of the industrial arts is the rapid artistic progress which they have made during the last few years. The astounding success of the last exhibition from every aspect has amply proved the soundness and good judgment of the League policy. Popular imagination was appealed to by the magnificence of the setting and arrangement of exhibits; architecture was posed as a princely art surrounded by its attendant crafts; the fundamentals of good taste have been implanted in the minds of thousands, where previously no idea existed of the part architecture plays in public and communal life, or of the magnitude of its scope.

The segregated type of exhibition is illustrative of that lack of foresight which identifies the "public" with those humdrum people who build the modest dwellings that afflict the practitioner; it overlooks the fact that this notoriously unenlightened mass of human units includes also the membership of public bodies and the heads of great commercial enterprises—men of large affairs with the allotment of vast architectural schemes within their control. In retrospect, the League's broad interpretation of its function in the education of the masses assumes its true importance. During the building boom that has succeeded the great war, the building public has shown an unmistakable desire to be initiated into the subtleties of good-taste, both in architecture and in decoration, and each year the League has furnished the opportunity for gratifying that desire through its exhibition, in which the best works produced throughout the country are assembled. A rapid improvement in public taste is felt by those architects who design public buildings in which the character of structural mass and the refinement of detail and decoration are ap-

preciable factors in the success of investment.

By observing these multiplying signs of awakening in the American public to the importance of architectural and decorative effect, the Architectural League has now arrived at the definite conclusion that it must be taken into professional confidence, and no longer treated with that superciliousness with which the old-time medical practitioner treated his unfortunate patients. Throughout the development of its educational policy there has been no depreciation of professional prestige—quite the reverse; in the great exhibition just held no vestige of evidence could be found to prove that the arts had been played down to the masses. The fact must be thoroughly grasped by the profession that the public and the client are one and the same, and the mental entanglement unravelled which holds the former in disdain and the latter in high regard.

A number of forces which should not be ignored are contributing daily to the correction of bad taste and ignorance; we refer to the propaganda of many of the larger department stores, popular magazines featuring the building and furnishing of homes, and sections of the daily press dealing with the same subjects. Though from the professional standpoint the information thus disseminated may be judged elementary, it should be remembered that it is very well adapted for those who have not had the benefit of previous training, and that the wandering interest of the layman can only be captured by an amusing form of presentation; any appearance of triviality in such articles should be condoned in view of controlling circumstances, sincerity of intention, and the material benefit that many of them impart. The result of this popular propaganda is far-reaching and not infrequently extends to the benefit of architects of the first rank by influencing their selection for work of considerable interest. The writer had the passing curiosity to ask a lady who was building a residence of considerable pretension as to the method whereby she had solved the difficult problem of selecting a



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THE EXPOSITION AT GRAND CENTRAL PALACE, NEW YORK



suitable architect, in view of her statement that she was uninformed on the subject of architecture and the special qualifications of architects. She said that several of her friends had been unfortunate in their choice of architects through having depended upon the recommendation of acquaintances who were unqualified to assist them with advice, and as a result she and her husband had decided to arrive at their decision upon a systematic basis. They obtained a considerable number of back-numbers of architectural and other magazines with illustrations of residences and interior decoration from which they made cuttings of all that appealed to their fancies. Each made a separate collection, and when a large number of cuttings had been gathered they assorted them under the various architects' names; as the majority of the cuttings in each collection illustrated the work of the same architect, who was one of the foremost exponents in residence designing, they commissioned him to build their house without any misgivings as to the issue.

This is one of innumerable illustrations of the seriousness with which the general public begins to regard architectural design, and the necessity for the valuable work which the League has undertaken in fostering the growth of stray seed fallen upon fertile ground. The last exhibition covered practically every angle of construction, even to a most comprehensive collection of material and equipment. Previous exhibitions devoted to the building crafts have interested the general public only to a very moderate extent, but through their close association with the arts of structure and decoration in the Grand Central Palace, they were endowed with a new quality of informative value which exerted a powerful appeal.

With the exercise of a scenic sense amounting to genius, Howard Greenley created a wonderful setting which evoked unanimous expressions of admiration. The beauty of his design, and the ingenuity with which he planned the galleries to overcome the notorious disadvantages of that awkward building, produced an artistic result and an air of im-

pressiveness which was in no way procured at the expense of practicability; it was the most admirable concept of an artistic exhibition ever realized. The well of the building was converted into a Court of Honor, surmounted by battlements, the walls being hung with tapestries specially designed; a great drape was hung across an opening so lighted as to simulate a twilight sky, conveying a great sense of spaciousness without depreciating the illumination of the exhibits. The main arteries were long galleries vaulted with verdure, which provided extensive areas for exhibits of all kinds. The sculpture was unusually well displayed in large and small galleries, at intersections of the long corridors, and in the Court of Honor, which, by reason of its height, conveyed that impression of space so essential to works of large scale. Brilliant paintings, chosen in the most liberal spirit, adorned the walls, and examples in the very recent manner reposed amicably beside academic works of the most uncompromising character.

The League exhibit this year was supplemented by contributions from the American Institute of Architects, quite a number of designs for city planning, and an extensive foreign section. The Institute exhibit was divided into Regional Groups collected by its various Chapters; it was of an exclusively architectural character, consisting of drawings, photographs, and models. The Foreign Section was contributed to by England, Canada, Finland, France, Germany, Italy, Mexico, Spain, Sweden and China; the Foreign Relations Committee of the League was responsible for this remarkable collection. In a number of the foreign exhibits symptoms of imaginative unrest could be detected which might be diagnosed as preliminary symptoms of new movements in nationalistic architecture.

The impressions of the foreign delegates in their survey of the exhibition and inspection of New York architecture were interesting to record. The building which, without exception, made the greatest imaginative appeal, was the Shelton



Hotel by Arthur Loomis Harmon, through the beauty and originality of its design, and the artistry of treatment. They were also much impressed by the great variety of materials possessing different characteristics in color and texture that were available for structural use, and by the keen interest that American manufacturers displayed in meeting architectural requirements. American brick made a great impression upon the visitors, and the French Government will be recommended to send a technical commission to study that branch of American manufacture.

This observation compelled our attention to the manner in which professional requirements are influencing and controlling craft-production; it was very apparent in the building crafts exhibits. In this country the architect is no longer compelled to make the best of that which artistically uninformed technicians pro-

vide for him; he has merely to express a preference for a certain form of texture or some other quality, and if his idea is practical, it will be realized within a very short time. For some years the League featured the modifications in building products, though lack of space prevented any pretense at completeness; but this year we were able to realize the extent to which professional guidance had benefited the crafts, and the willingness of the industries to follow it implicitly. The League is the only professional society that has succeeded in crossing the comparatively untrodden tract which has always separated the structural arts from the national industries. This, together with the success of its educational policy, which was endorsed by over one hundred and fifty thousand paid admissions to its exhibition, are achievements of which the organization may be justly proud.



LANCELOT

John Gregory, Sculptor, New York

FORTIETH ANNUAL EXHIBITION OF THE  
ARCHITECTURAL LEAGUE OF NEW YORK



*Sigurd Fischer, Photographer*







*Sigurd Fischer, Photographer*





*Sigurd Fischer, Photographer*







*Sigurd Fischer, Photographer*







*John Wallace Gillies, Photographer*





*John Wallace Gillies, Photographer*







*John Wallace Gillies, Photographer*







*Sigurd Fischer, Photographer*





*John Wallace Gillies, Photographer*







*Sigurd Fischer, Photographer*







*Sigurd Fischer, Photographer*





*Sigurd Fischer, Photographer*







*Sigurd Fischer, Photographer*







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*Sigurd Fischer, Photographer*







*Sigurd Fischer, Photographer*







THE BRETON LANDSCAPE—L'HÔPITAL

# BRETON CHURCHES

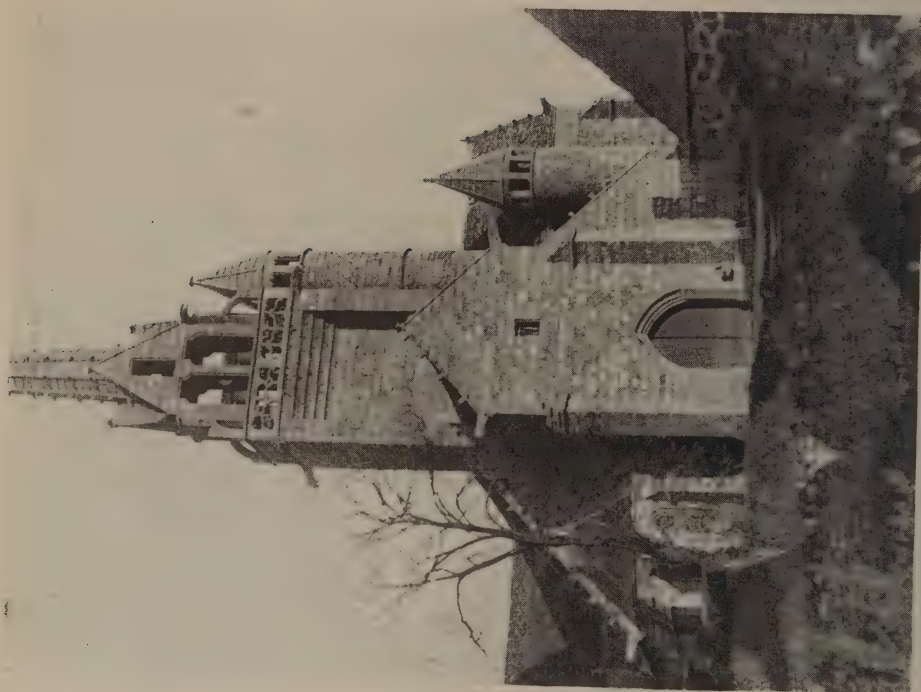
*By*  
*Aymar Embury, II*

## PART I

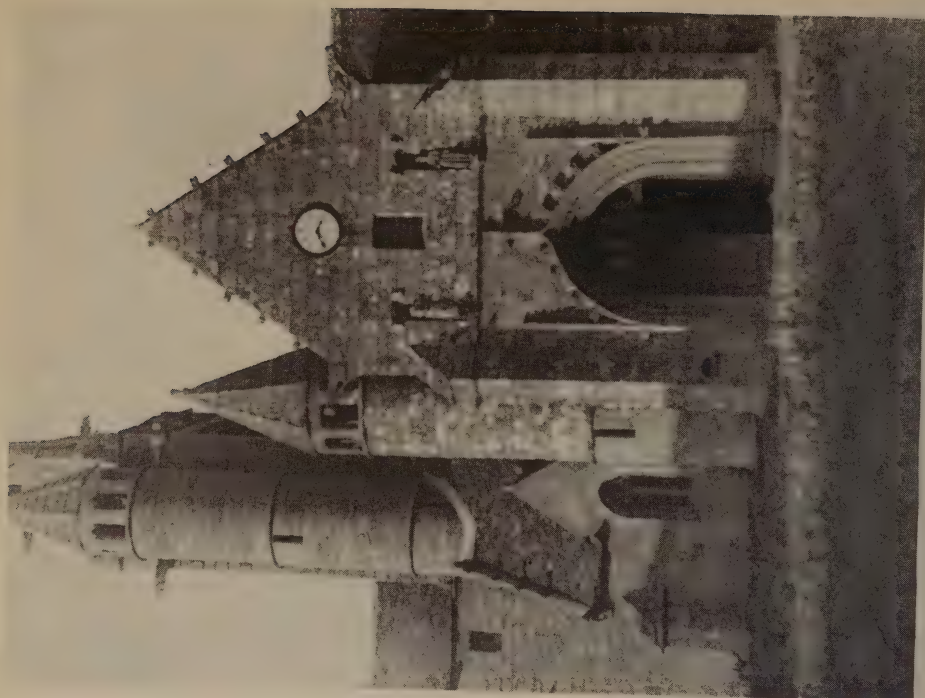
WHEN THE SAXON invaders drove King Arthur out of England he and his followers took ship and sought refuge in Brittany; at least that is the legend by which the Bretons account for the great racial differences which exist between them and the rest of the people of France. There is nothing inherently improbable about the story, but quite on the contrary, there are very many things to substantiate it, not only historical facts but physical ones, and it may be of some value to discuss it here, in order to discover why Breton architecture is in style so different from that of France, and why the language spoken in Brittany is a distinct tongue and not a dialect.

Primarily, of course, the geography of Brittany is responsible for the unique de-

velopment; it is the westernmost part of France, a peninsula of considerable area, full of small tumbled hills, and while its broad base has no especial boundaries from the rest of France, it was probably rendered nearly inaccessible in Roman and early mediaeval times by the climate, since there is no part of Europe where it rains so much, and travel in Brittany must have been nearly impossible before the construction of modern roads. This may seem a far-fetched reason, but when one knows that rain falls on the average three hundred and thirty days a year in Brest, and that during both Roman and mediaeval times all warfare ceased everywhere during the rainy season, it can readily be understood that the Bretons were as much protected by their climate

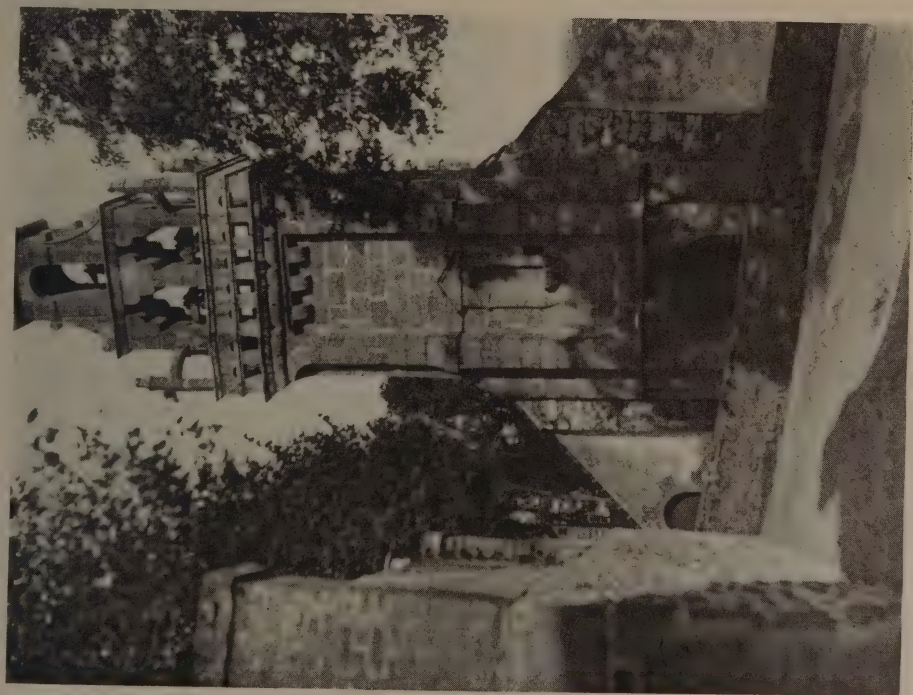


*The Architectural Record*  
 The Belfry  
 CHURCH AT PLOUMILLIAU, BRITTANY



Typical Church Tower in Brittany  
 July, 1925  
 CHURCH AT PLOUMILLIAU, BRITTANY





*The Architectural Record*

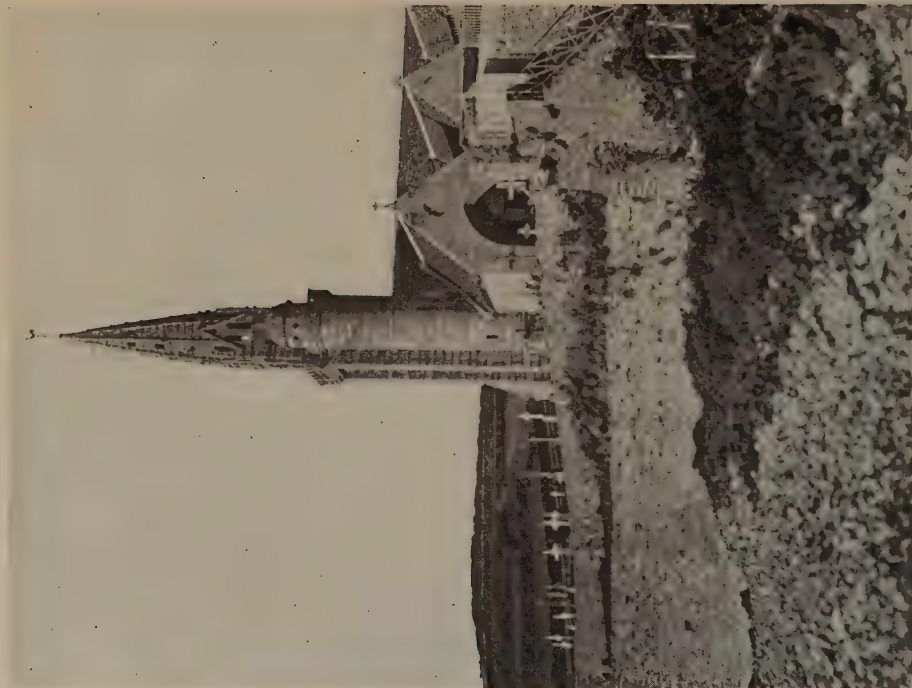
The Breton Church Tower in Its Simplest Form  
CHURCH AT LOCQUÉNO, BRITTANY



July, 1923

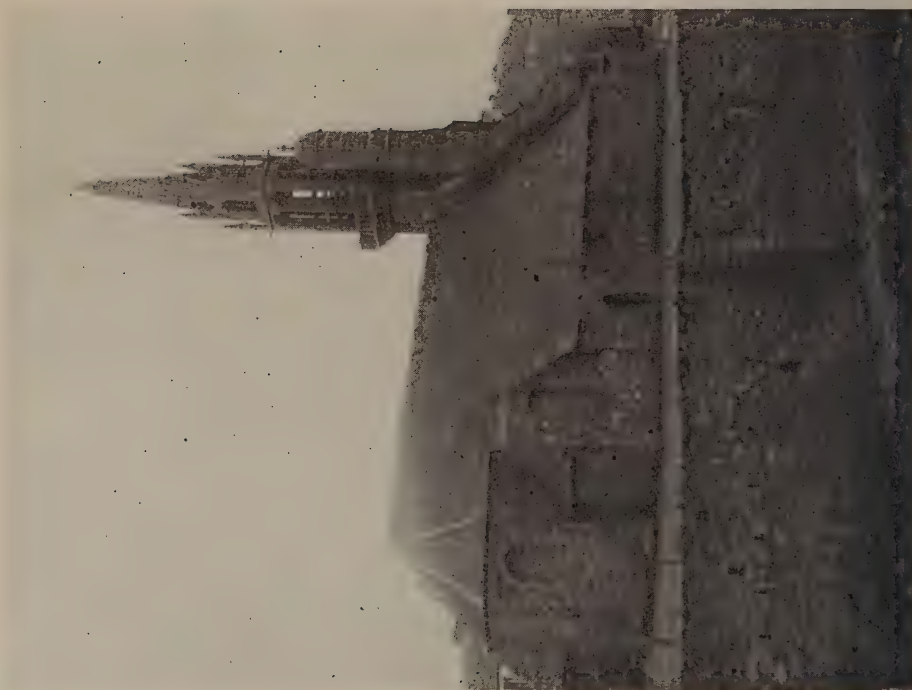
CHURCH AT KERVREM, BRITTANY





July, 1925

Belfry for Four Bells  
CHURCH AT ST. MICHEL-EN-GRÈVE, BRITTANY



*The Architectural Record*

CHURCH AT L'HÔPITAL, BRITTANY

as by their isolation. And they have been very fully protected against invasion since the beginning of history, for when Caesar conquered Gaul he found in Brittany the same race that occupies it now; and neither by the Romans nor by the later invaders, the Goths of the fifth century, the Franks of the sixth, the Saracens of the seventh, the English of the twelfth to the fifteenth, and the Germans of the nineteenth and twentieth, was Brittany ever occupied, nor even successfully invaded. The early invasions of France probably added to the population of Brittany without changing its character, for into unconquered Brittany was forced that element which preferred exile to servitude. The density of the population can hardly be accounted for otherwise, since it is naturally a poor country; open marsh and stony hillside once constituted three-quarters of the land, and a dense population could only be easily supported along the coasts where fishing flourished during most of the year.

Now just as the Bretons were forced into Brittany by the barbarians on the breakup of the Roman empire, so were the ancient Britons forced steadily westward across Britain by the Anglo-Saxon invaders, until only the kingdoms of Cornwall, Wales and Strathclyde remained in British hands. The brief summaries in our school books would give us the impression that the conquest of Britain was a quick over-running of the land, followed by the establishment of the Saxon kingdoms of the Heptarchy. Such is far from the fact. The struggle with the ancient Britons was a long and bitter one, and it was a century and a half—as long as we have been a nation—from the coming of Hengist and Horsa until the Britons were finally penned within the three little kingdoms of the west; the southernmost of these, Cornwall, was the home of the legendary Arthur. The nearest point of the continent to Cornwall is Brittany, and this was then occupied by a kindred race, speaking the same or nearly the same tongue, living in about the same climate, and of about the same degree of half Romanized civilization. It is certain that there was much communication be-

tween the two; and if it is not certain it is at least probable that many of the shore-dwelling Britons had already fled to Brittany and became Bretons. In Malory's *Morte d'Arthur* there are constant references to Brittany and to Cornwall; Tristan came from Cornwall, and Lancelot's castle of the "Joyous Gard" was in Brittany; indeed, practically all place names which are not obviously mythical refer either to Cornwall (and Devon) or to Brittany; many of the Knights of the Round Table, and even King Arthur appear to have been as much at home in Brittany as in Britain. Now all of this can hardly have been accidental, so that if the legendary emigration of King Arthur in person may be questioned, there can be no doubt that when the tide of the Saxon conquest again began to flow, and the kingdoms of Cornwall and Strathclyde were overwhelmed, multitudes of refugees from Britain came to Brittany, their only possible haven except Wales, the hilly country which was never conquered by the Anglo-Saxon invaders.

Thus the population and the civilization of Brittany was a thing apart from the rest of the continent, since it alone was inhabited by a remnant of the pure blooded Celtic race, of half Romanized culture, and Christian when all the rest of the world was pagan. How much of their Roman culture remained is uncertain; probably very little, since Brittany was never completely Romanized, and the civilization of the immigrants from Britain must have been pretty thoroughly extinguished by long centuries when weapons and warfare were the only arts worth cultivating. At any rate they had learned the hard trade of warfare so thoroughly that they were left pretty well alone to work out their own destinies and as the French became a civilized nation, they came to both fear and despise the Bretons; fear them for their hardihood in war and despise them for their lack of knowledge in the arts of peace.

The probable density of the early Breton population has been commented on above, and this is perhaps best shown by the enormous amount of labor which was expended to make it possible to wring





CHAPEL OF ST. HILAIRE AT LE FAOUËT, BRITTANY

from that unfruitful land a sustenance. The swamps have been drained, the hillsides terraced, the fields cleared of stones, and many thousand miles of drainage ditches built to clear the spongy soil of water, so that seed put in the ground would not rot, but germinate and flourish. Much of this was done at a very remote time; the rocks taken from the fields were piled into walls around them, walls sometimes very high and thick, and which in the course of ages have become so grass-grown that the Breton peasant of today mows the sides of his wall to eke out his scanty crop of hay. There are no forests left in Brittany, but along the walls and in their tops trees grow from which the crop of fire-wood is annually cut; whole trees are not cut, only the shoots and little branches. The Breton landscape wears an air of strangeness; the roads are everywhere shut in by high grass-grown walls surmounted by the thick stumps of mutilated trees, which appear to writhe backward and forward in an attempt to avoid

the pruning shears. Water drips from their foliage; the land is so wet that footprints fill with clear water like a beach at high tide. The foliage is strange; the roadsides are bordered with gorse and plantagenet, hung in wintertime with purple and yellow flowers, and along the seacoast palms raise their heads above the blue-black slate roofs of lonely cottages.

The people, too, are strange. The old Breton costume is by no means extinct, or even used for its advertising value to the tourist. Much of Brittany is still very primitive, and the costume, at least in part, is in daily use, while on fête days and market days the full costume is worn by most of the peasants. Likewise the Breton language is a thing of daily familiar use, not in a conscious attempt to emphasize nationality, as the Gaelic is used in Ireland, but because it is the native and habitual tongue. In physical characteristics also the Bretons show plain evidence of their distinct race. The





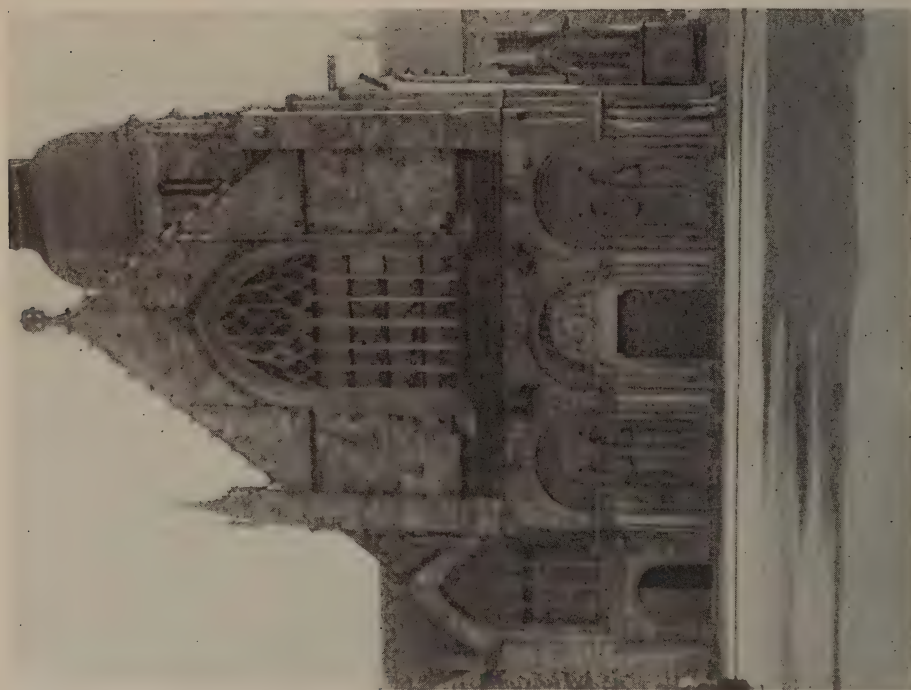
CEMETERY CHAPEL AT ST. POL DE LEÓN, BRITTANY

Norman Frenchman will very likely have blond hair and blue eyes, while the man from the Midi has the black hair and brown eyes of the Mediterranean borders. With the Bretons blue eyes and black hair predominate, and not only the coloring but the whole cast of features resembles the Irish, to whom they are closely akin.

It must be apparent from what has preceded, that only a race without artistic instincts of its own, would fail under such conditions to produce an individual architectural style, and this the Bretons have not failed to do. It is not meant to indicate that Breton architecture is distinct from European as is, for example, the architecture of Japan; this would imply not only complete lack of intercourse with the rest of Europe, but also a different set of traditions to begin with; and neither was the case. Breton architecture followed or rather lagged behind the architectural styles of the rest of France, although always with a peculiar racial

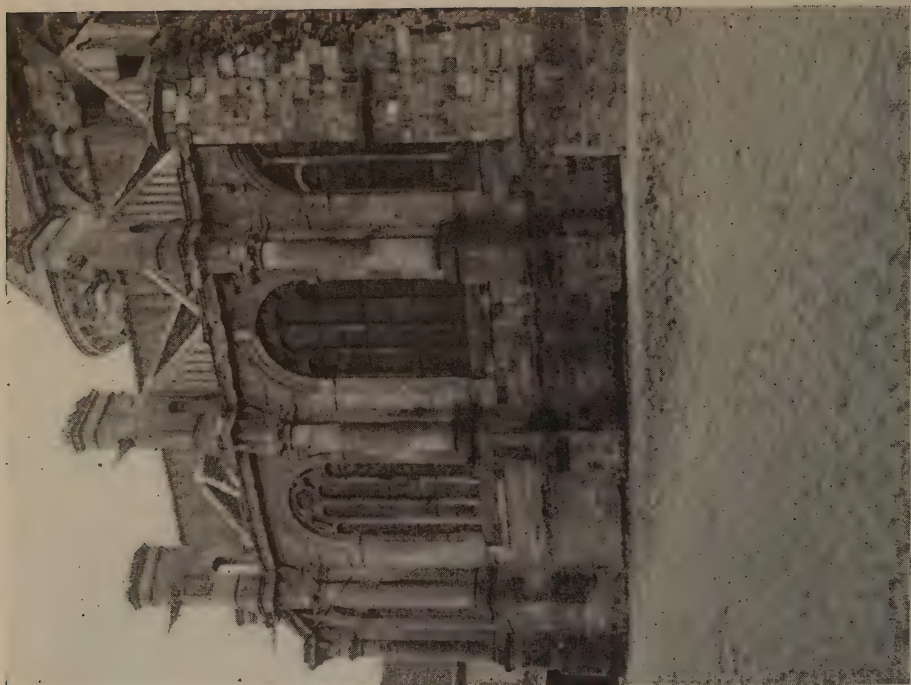
twang, a flavor of the locality, which marks it as peculiarly Breton, whether the architect was following Gothic or Renaissance forms. So while Breton architecture may be divided into periods, just as French or English may, it is nevertheless as different from French as is English architecture, and resembles no other; it is Breton and Breton only.

It is not easy to define its differences from the architecture of other parts of France, just as it would puzzle one to say how English work can readily be distinguished from French. Points of difference, and many of them, can be shown, without explaining the peculiar quality. Were we to say that the English cathedral differs from the French in that the apse is square instead of polygonal, or the vaults lower in relation to their length, we have stated facts which are immaterial. It is quite conceivable that the French might have built a church embodying all the typical English characteristics without its looking in the least



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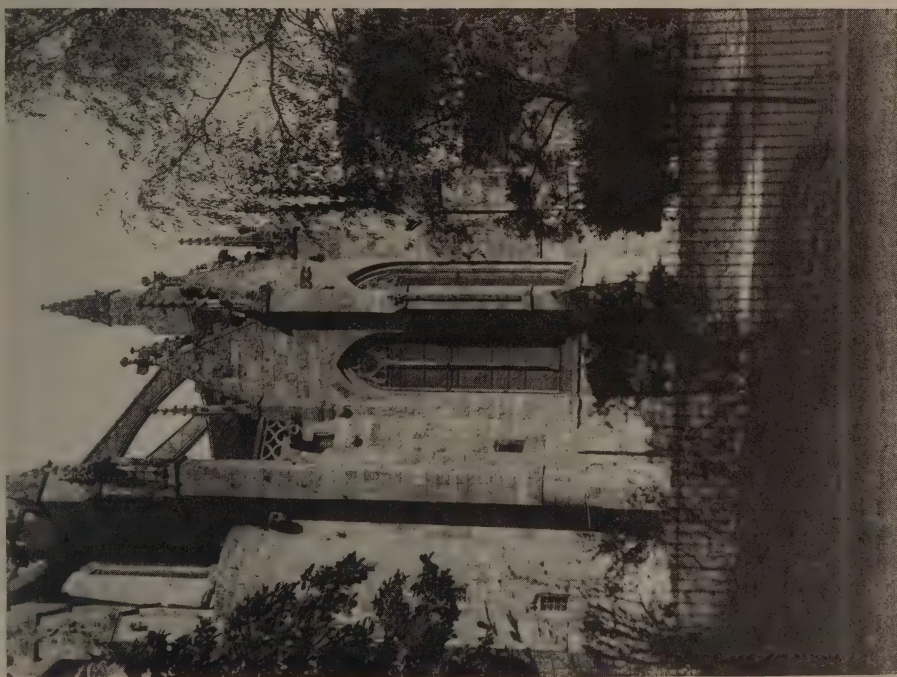
CHURCH OF ST. SAUVEUR, DINAN, BRITTANY



July, 1925

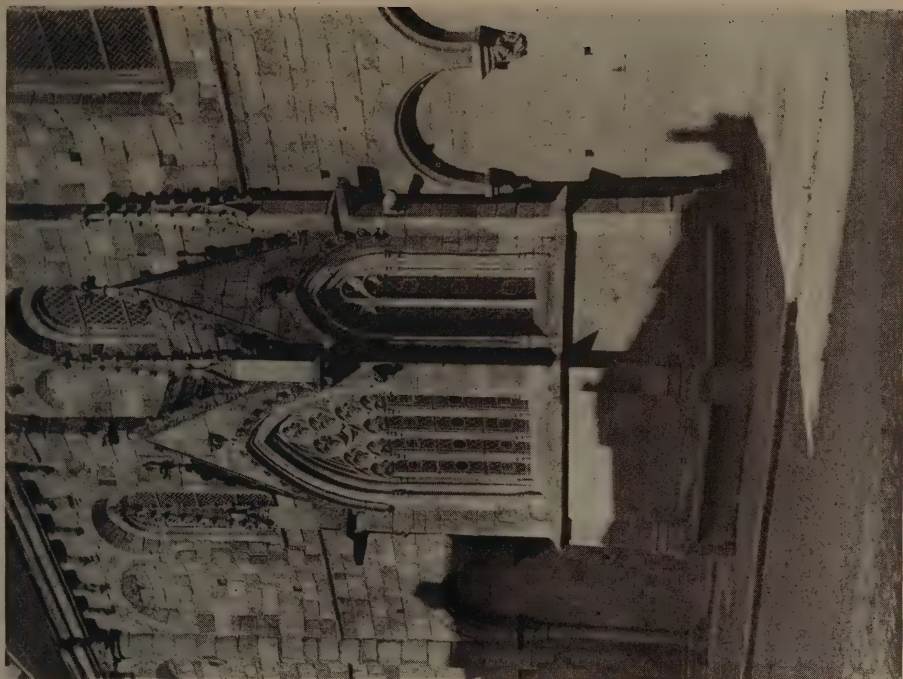
CHURCH OF ST. MALO, DINAN, BRITTANY





*The Architectural Record*

CHURCH OF ST. SAUVEUR, DINAN, BRITTANY



*The Baptistry*

CHURCH OF ST. SAUVEUR, DINAN, BRITTANY  
July, 1925



like an English church. The difference in the essences of different styles cannot be so concretely explained, and while a glance at the illustrations of Breton churches will show many features which are either unknown or uncommon elsewhere in France, the peculiar thorny, spiky quality of Breton work remains even when the Breton church follows the accepted principles of French Gothic design. What is true of the churches is equally true of the other Breton buildings whether they be shops, cottages, chateaux or public buildings; although of all the Breton work the churches are the most distinctive, perhaps because on them was lavished all the care and thought and imagination of which the designer was capable. With the mediaeval Breton the church appears to have occupied a position of importance beyond what is now conceivable, and while in the rest of Europe even the great cathedrals must compete in interest with the chateaux, in Brittany the chateau was of minor importance; the church came first.

This is not surprising. Mysticism is ingrained in the Celtic race; and from prehistoric times we find that religious mysticism reached its climax in Brittany. Menhir and dolmens are found in all parts of France, just as they are all over England. As the great religious center of early Britain was at Stonehenge on Salisbury Plain, so was the great religious center of prehistoric France at Carnac on the coast of Morbihan in Brittany, though the upright stones of prehistoric shrines are found everywhere in the peninsular. Even at le Conquet, the westernmost part of Finistère, are many such stones, hard by the ruins of the old abbey of St. Mathieu, ruined by a marauding expedition of the Black Prince.

The Middle Ages appears to have been a period of religious fervor as intense as that of prehistoric times, and in Brittany this period lasted until long after the rest of the world had passed out from its obscurity into the comparative light and tranquillity of the Renaissance. Breton churches of the sixteenth century still show little or no trace of classic influence, just as the religious attitude of mind

continued (and in part still continues) to be expressed in the barbaric ceremonies of the "pardons." Even the churches built in the eighteenth century, which are manifestly based upon the style of Louis XV, exhibit the thorny characteristics of Brittany, and the superposition of these rough and mediaeval motives upon the soft and mannered rococo has produced some curious results, although results far more pleasing than might have been anticipated in such circumstances.

If it be asked, "In what part of Brittany are the churches to be found?" one can truthfully answer, "In all parts," for the photographs with which this article is illustrated are not the product of series of pilgrimages to isolated villages separated far apart, but were photographed by the wayside during a motor trip through Brittany. Two towns only were the especial objects of pilgrimages, St. Pol de Léon and Quimper, because in both of these places great and beautiful cathedrals were known to exist; the little and perhaps more interesting churches were found as the towns were passed; and the strong racial character of the style is apparent at a glance. Brittany begins about at Rennes, the old capital of the duchy, but Rennes is situated in an open plain very near the eastern line, and the architecture there shows little Breton quality. As one travels to the west this becomes more and more marked, and beyond St. Brieuc on the north coast and Vannes on the south, one feels that the real Breton country has been reached. No more open fields are seen. The stone changes from the soft chalky limestone of the Loire valley to the hard coarse red sandstone of Brittany; no more tall poplars mark the roads, now bordered by stunted apple trees and grotesquely trimmed beeches and willows. The stuccoed and tile roofed houses of central France give way to the thatched or slate roofed grey granite or red sandstone cottages of the Breton peasants, and instead of the light open and graveful Gothic churches one finds the grim spiky red sandstone churches of Brittany, with their solid towers, small windows and balconied belfries.



Doorway

CHURCH OF ST. MALO, DINAN, BRITTANY

The change is not abrupt, but gradual, with a steady tendency toward the provincial style, showing itself first in the ornament and later in the design of the masses of the buildings. For example, the church of St. Sauveur at Dinan is a typical French Gothic building—with windows slightly smaller than customary, but with ornament which is as different from the French as is the Italian. All Breton ornament shows a racial twist which is hard to describe and yet perfectly recognizable; it has the feeling of the ornament of the Celtic crosses, as if workmen skilled in cutting the hard, coarse sandstone into Celtic patterns had been suddenly constrained to use a technique thus acquired on ornament with which they were but slightly acquainted and little understood. There is a hint of the grotesque about all Breton stone cutting and when the fancy of the old sculptors was given play, real grotesques were the invariable product.

As said above Dinan is only on the outskirts of Brittany, and the design of the two churches is rather more like that

of the rest of France than of Brittany; but the ornament already begins to show unmistakable Breton quality. Compare the doors of the churches of St. Sauveur and St. Malo, the one built from the twelfth to the fourteenth centuries, the other during the fifteenth; it is easy to say that one is Gothic and one Renaissance but the work is not like that of any other part of Europe, and different as the two doors are in their derivations they are alike in the quality of their ornament. The old church of St. Sauveur by the way is especially interesting because of the variety of its styles; the façade is Romanesque, the choir Early Gothic, and the little baptistery of flamboyant type. In the other church, St. Malo, Renaissance detail of piers and buttresses supports a purely Gothic structure, so that in these two churches in this town alone, the full transition from Romanesque to Renaissance may be studied. (See pages 72 & 73.)

To the west of Dinan the Breton character becomes more and more strongly marked, and the great church at Tréguier, begun in 1150 and finished



Doorway

CHURCH OF ST. SAUVEUR, DINAN, BRITTANY





THE CATHEDRAL, TRÉGUIER, BRITTANY

in 1461, is an excellent example of what the Breton architects could do with Gothic motives on a large scale. This building is unfortunately so closely surrounded by

houses that its great height (207 feet) makes it impossible to secure a photograph which does justice to its magnificent proportions, but the illustration,



made with a wide angle lens, gives some impression of it.

But after all it was not in the larger buildings that the peculiar elements of Breton design figured most clearly; in large buildings built in the more important places, a certain sophistication is always apparent; the designers were evidently endeavoring to conform to the fashion; although in the mechanical execution of the detail there is great similarity between the large and the small building. Let us take a group of churches of the middle size scattered all over the peninsula, those illustrated on pages 66, 67, 68 and 70, and we have a much clearer picture of what the Breton architect was striving for than can be gained from the larger churches alone. We find first that they are not reduced cathedrals but very simple parish churches, in which few motives are employed, but these are varied to a remarkable degree. Perhaps the most notable, and certainly the most characteristic feature, is the form of tower employed.

The usual type of tower elsewhere in Europe is one in which a tall storied tower containing a belfry is gradually reduced in size, and is finally terminated in a spire. In Brittany the tower is almost always a solid structure supporting a flat platform surrounded by a railing, on which the belfry rests. This platform is usually reached by an independent stair tower, sometimes completely detached, or is surrounded by several towers of buttresses. The tiny church at Locquéholé, near Morlaix, on page 67, shows this in its simplest form. The tower is of solid masonry, with no way of reaching the belfry except by a ladder. The belfry itself consists of vertical piers supporting not arches but corbels on which rests a stone platform: at the four corners are ornaments derived from the finials of flying buttresses, but here employed purely as ornaments—because it was the thing to do. The railing around the platform is of simple square stones and the whole design resembles the efforts of children playing with building blocks, a comparison which frequently comes to mind in attempting to describe the Breton work.

Parts of this building date from the ninth century, but the belfry in its present form is from the sixteenth.

A much more developed example of the same motive is the church at Ploumilliau near Lannion on the north coast. (See page 66.) The tower is solid, of the same flattened H plan with the platform reached by an engaged round stair turret; the belfry supports a small octagonal spire, and ornamental flying buttresses from the belfry appear to take up a non-existent thrust, since the spire rests not on a vault, but on the flat roof of the belfry, which again is supported by corbels and not by arches. It is a simple and childlike piece of construction, but the way in which the front and side porches, the buttresses and stair towers are grouped about and lead up to the tower have resulted in a noble and thrilling composition. The chapel at le Faouët (page 70) in the southern part of Brittany about twelve miles north of Quimperlé is another and somewhat richer variant of the same motives, but with much better ornament and two separated stair towers, surmounted by spires. The whole façade of this church is unsymmetrical, even the tower being off center, but the balancing of a single aisle on the left against the projection chapel and transept at the right is so successful that the dissymmetry is not disagreeable and rather adds to its picturesque quality, as it certainly does to its interest.

The fascinating little church of St. Michel at St. Michel-en-Grève (page 68) on the north coast not far from Lannion is again of the same general type, but with a belfry big enough for four bells. In general the design of the belfry seems to have been dependent upon the number of bells that the church possessed; up to three these were generally placed side by side, four were disposed in a square, six in two tiers of three, more within a bell chamber in the tower. These dispositions were usual but not invariable; in Locquéholé (page 67) there were two tiers, two bells below and one above, while at le Faouët (page 70) there were two tiers each of which contained two bells.

Good illustrations of how the Breton influence dominated the general historic



THE CHAPEL, PORT-BLANC, BRITTANY

styles are shown in the little church at Kervrem (page 67) and the cemetery chapel at St. Pol de Léon (page 71). The church at Kervrem was built in the early nineteenth century at the time that we here were doing classic work, and while the façade is very simple, and the window openings have round heads, the building in other respects has departed little from the Breton work of the twelfth to the eighteenth centuries. The chapel at St. Pol de Léon was built about 1750. and while it shows marked rococo motives it nevertheless could not have been built anywhere else but in Brittany.

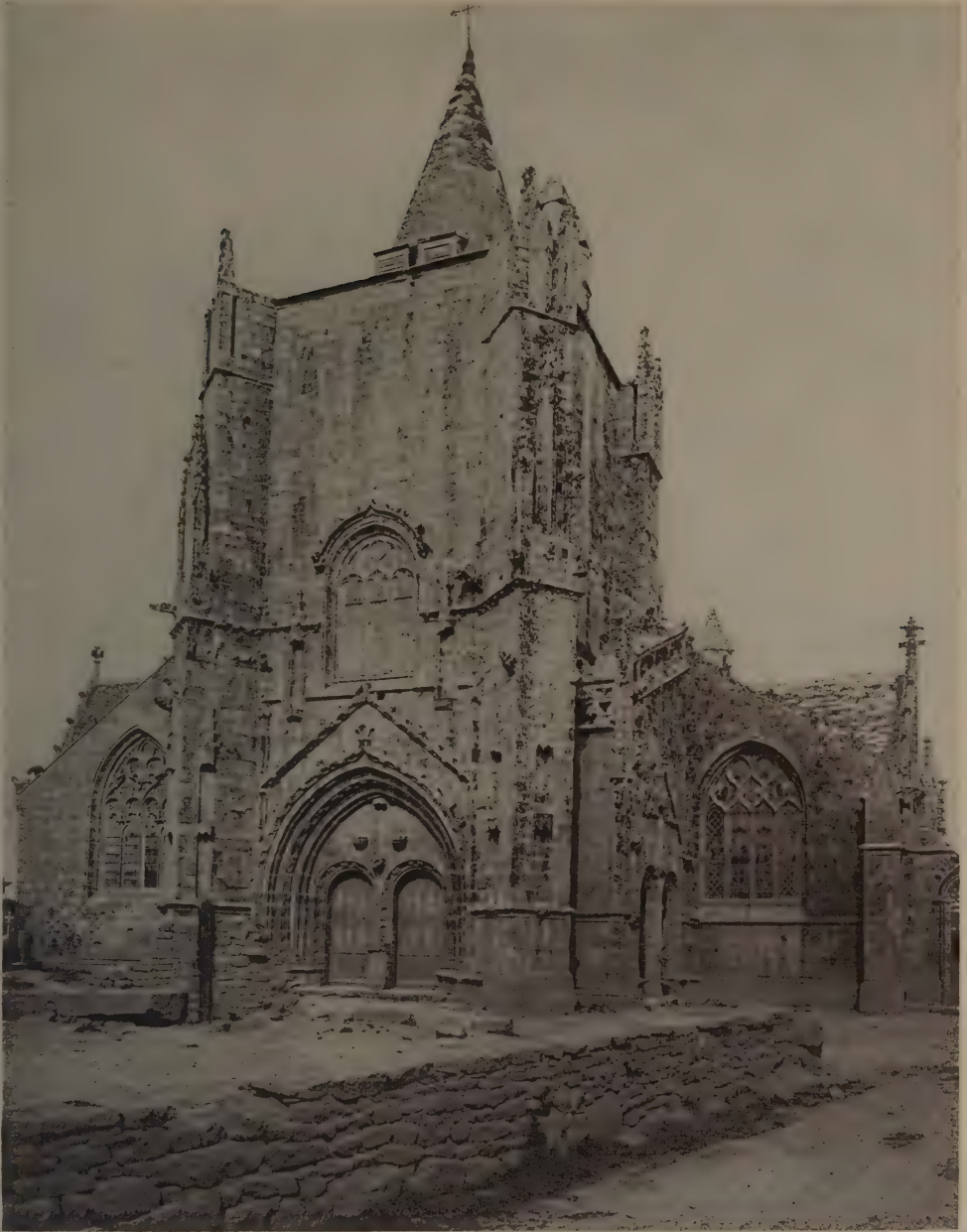
The belfry was always the predominating motive, and in the many little chapels otherwise without architectural pretensions it is always to be found. Most of these were built in the sixteenth and seventeenth centuries, although they appear to be much older, as may be guessed from the sixteenth century chapel of Port-Blanc (see above) which has no suggestion of Renaissance influence except perhaps in the form of the belfry roof. The pointed arch, the buttress, and the steep gables, all important external features of Gothic work, are present in this as in many similar little chapels; and some of

these unpretentious and almost unnoted little buildings are worth travelling a long way to see as we ourselves discovered.

The churches above described are the most common type, and the illustrations given could be multiplied almost indefinitely, but there was no one design which pertained exclusively to Brittany.

On the south coast there was developed a type in which the west front was formed by a broad and heavy tower often so greatly enriched that the rest of the church was beside it insignificant. Such churches are shown on pages 79 and 80. The church of St. Nonnain at Penmarc'h is perhaps the least Breton of the three in mass, suggesting rather an English parish church, although the detail has the peculiar spiky or thorny characteristics of the region. The church at Kervignac could not be anything but Breton, and is regarded by the writer as being one of the most interesting in Brittany. The photograph was made late in the afternoon in a hard rainstorm, so that the admirable detail is not clearly seen; but the magnificent silhouette of the tower indicates the harsh power of the architecture. The tower is actually one story higher than shown, for the church is on



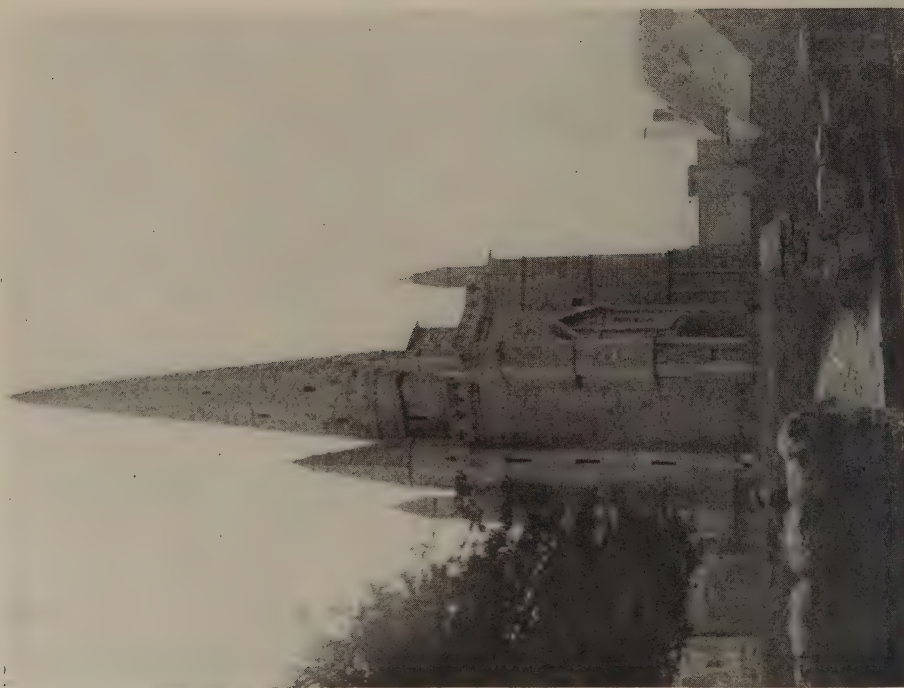


CHURCH OF ST. NONNAIN, PENMARC'H, BRITTANY

a steep hillside with the entrance on a lower level, but the forlorn little houses crowd so closely against the churchyard that only from one point of view could the whole tower be photographed. This church is a remarkable exposition of the

strength of religious sentiment in Brittany, for Kervignac is a small, poor agricultural village of not over two hundred people, and the church is almost as big as the rest of the town. It is likewise a compelling proof of the vitality of



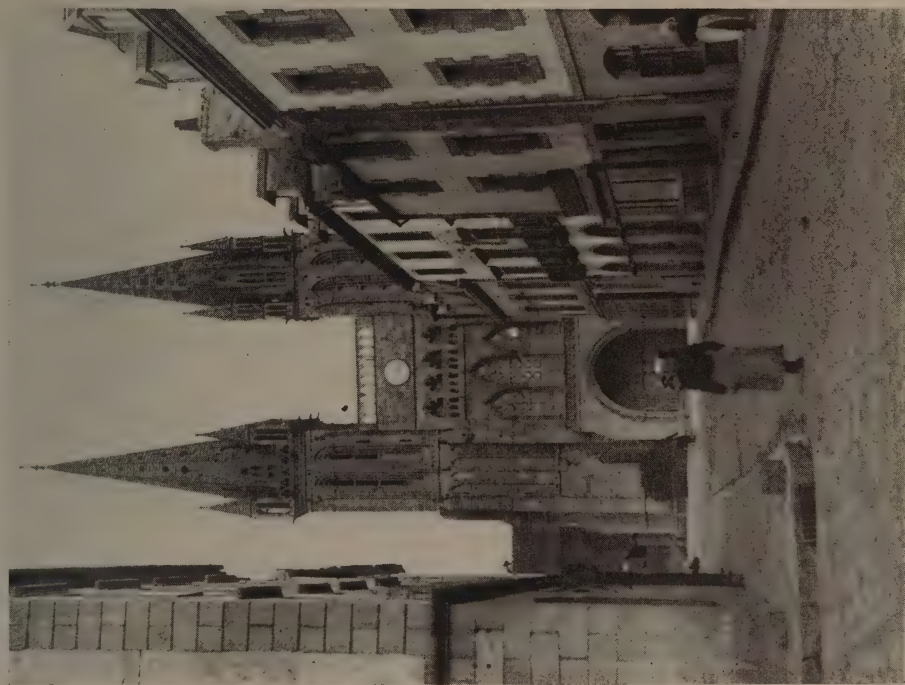


*The Architectural Record*  
CHURCH AT KERVIGNAC, BRITTANY



CHURCH AT QUIMPERLÉ, BRITTANY

July, 1925



*The Architectural Record*

THE CATHEDRAL, ST. POL DE LEÓN, BRITTANY



*July, 1925*

THE CHAPEL DE LA CLARTÉ, PLOUMANACH, BRITTANY





*The Architectural Record*

July, 1925

The Creizker  
ST. POL DE LÉON, BRITTANY

[82]





*The Architectural Record*

CHURCH AT HENNEBONT, BRITTANY

*July, 1925*

Breton art, for the designer of this church can hardly have been anything but the local mason advised by the village priest. The remarkable thing about all Brittany is the wonderful buildings found in the smallest and least prosperous towns, buildings not only of great size and cost, but of amazing power of design; and this church at Kervignac is of them all the one which indicates most clearly the hand of a great architect, limited by cost perhaps, but not by his own incapacity.

It is, of course, possible that Kervignac is a reduced copy of the tremendous tower of the church at Quimperlé, built during the fourteenth and fifteenth centuries, and where the architect was certainly very little limited by the capacity of the town to pay for what he thought they ought to have. Quimperlé has now less than nine thousand inhabitants, and judging from the proportion of new to old houses it would seem to have grown very much since the building of this church. But what a wonderful thing it is!

Of towers over the crossing we find very few, and but two are illustrated, the church at Hennebont (page 83) on the south coast and the "Chapelle du Creizker" (a Breton phrase meaning "center of the town") at St. Pol de Léon on the north coast. The church at Hennebont is chiefly interesting because it is supposed to have been built by the English in the sixteenth century during their occupation of the town, and it has certain resemblances to English work. The "Creizker" at St. Pol is purely Breton, and the great central tower, over 250 feet high, is a logical and extreme development of the humble belfry with its railed platform. The spire is of pierced stone work, and entirely aside from the design is remarkable as a piece of masonry construction. The thorny quality of the regional work is here very apparent as is the tendency to greatly ornament certain parts while leaving the rest plain. The cathedral at St. Pol de Léon (page 81) is of much the same type, although the plan is that of the typical cathedral. Though larger than the "Creizker," the towers are much lower, and it is by no means so interest-

ing a piece of design. It dates from the thirteenth to the fifteenth centuries.

Another position of the tower is shown on page 81 in the church at Ploumanac'h; the porch is usually deep and much decorated, especially when it occurs away from the tower; and the peculiar twist that the Bretons give their ornament is clearly shown in this case.

Nor was the Breton genius confined to the small building or the peculiar local church design. Were the writer to choose the most beautiful cathedral of France he would hesitate between two of the less celebrated, perhaps because of their lesser size, St. Etienne at Sens, and St. Corentin at Quimper. Amiens, Rheims, Beauvais, Bourges are all names to conjure with, yet the exquisite imagination displayed at Sens surpasses them all, and as for St. Corentin at Quimper shown on the opposite page, it is simple perfection! Executed in a hard red sandstone the time spent on the wonderful detail must have been stupendous, and the daring adaptation of the Breton style to the fully articulated cathedral plan is nothing short of magnificent. No towers in France are more impressive than the pair on the west front of Quimper, with the gigantic and simple windows extending from the base to the belfry. For even here we have the typical Breton belfry platforms and belfries, the railing expanded into a rich arcade, the simple finials of the lesser churches, open tourelles and the belfries grown into spires. The plan is that of the full grown cathedral nave with double aisles, transepts, choir with ambulatory and chapels, vaults of great lightness and upheld by buttresses and flying buttresses. The Breton architect knew his Gothic, and the builders of this church held with true Breton tenacity to their conception through over the two centuries (the thirteenth to fifteenth) necessary for its completion.

With this—perhaps the most sophisticated and most magnificent building in Brittany—the discussion of the church proper ends, though one cannot leave this subject without mentioning the various monuments of a religious character scat-



THE CATHEDRAL, QUIMPER, BRITTANY

tered throughout Brittany, and closely connected with its church lore. Description of these monuments, however, needs a chapter to itself, and must be dealt with later.

*(To be concluded in the August issue)*





DONN BARBER

(1871-1925)

## DONN BARBER

(1871-1925)

### AN APPRECIATION

AUGUSTUS ST. GAUDENS often said to me that when he loved an artist he never trusted his judgment as regards his work—everyone loved and enjoyed being with Donn Barber. The enthusiastic and amusing side of his character did not detract from the very apparent seriousness of his purpose, but rather gave colour and charm to his personality. He was a natural born actor while never self-conscious—always ready to amuse an audience or enliven a company, dominating any occasion with his originality and sense of humor.

I shall always remember the time when he first came to see me in my office—a boy accompanied by his good father, an interesting man, though somewhat of an invalid. The father's pride in a promising boy and his belief in his future seemed only equalled by the boy's love and devotion to his father. I was much impressed and unhesitatingly took him in the office as a student before he went to the Ecole des Beaux Arts. His ambition to work during those early years in the office endeared him not only to Carrere and myself but to all the staff—his progress was most noticeable.

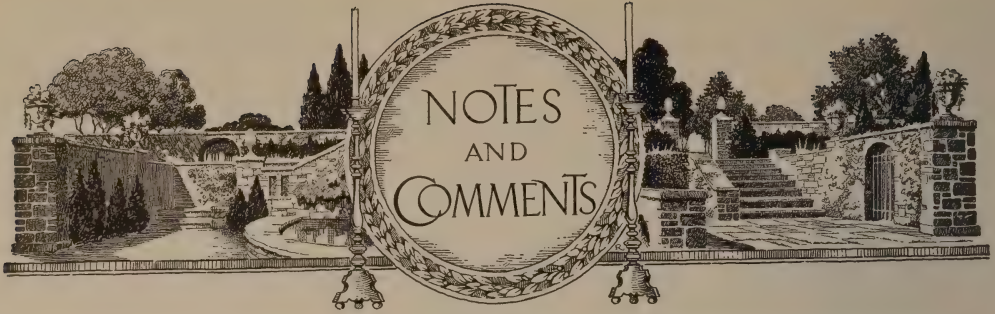
After several years of earnest study at the Beaux Arts his return to the office was welcomed by all. Later he left to make and build up his own career when he steadily advanced in his work, always improving, and distinctly in the right direction, showing that he had real convictions and that he never ceased to study. Temperamentally as well as educationally, he was best fitted to do work of

large and monumental type and much of his best and most interesting work of this character has yet to be executed. It is indeed a great loss to our profession that in the prime of life he should be taken from us.

Donn Barber's work seems to indicate a man of strong convictions and unusual vitality. If you would know Alessi you must go to Genoa—one must visit Hartford to see Donn Barber at his best. The Travellers' Insurance Company Building, the Hartford Times Building, the Connecticut State Library and the Supreme Court Building, also the Hartford Aetna Bank Building—these are all Donn Barber at his best, but, as I am writing for an architectural magazine, it is unnecessary to mention his work already so well-known to his confrères—work which speaks for itself.

I want only in conclusion to express an affectionate tribute to one of the most successful of the offspring of our office—a man of character and ability, incapable of ever doing an unfair or unprofessional act, always thoughtful of others' interests as well as his own, modern in his feeling, devoted to the upbuilding of sound and genuine architectural practice—it seems to me that in conducting his own office work, while at the same time attending Committees, helping to inaugurate exhibitions or in leading his confrères in the arrangements for a Beaux Arts Ball, he sacrificed his strength and life in trying to do more than one man is capable of undertaking.

THOMAS HASTINGS



## ZONING SKYSCRAPERS IN CHICAGO

Chicago's zoning law pertaining to tall buildings in the commercial area, opens up a new vein rich in architectural possibilities which, properly developed, will mark a positive advance in skyscraper design. Amazing as it may seem, the creative impulse is quickened by the application of a restrictive law within well defined limitations, whereas the opportunity offered by unlimited conditions leads to stagnation and sterile ideas—at least, in architecture.

This is borne out by the sudden change for the better shown in the design of buildings following the new zoning law put in effect about two years ago and now bearing results.

Under the old building ordinance, which is supplemented by the zoning law, the highest limit above the sidewalk placed on buildings in the commercial district was 264 feet. Beyond this point, an unoccupied tower of prescribed base area and not to exceed 400 feet above the sidewalk, was permitted. But few could afford this ostentatious display of fireworks.

In accordance with the new zoning law, the old height limit remains, but space above this portion may be occupied provided it is within the volume or cubical content limits, based on lot area and defined lines inclining skyward. The exacting nature of the limits imposed throw the gates wide open for commercial enterprise to enter where art feared to tread. And it is through investors demanding the utmost in rentable space, along thoroughly organized lines, that architects will eventually succeed in expressing this great commercial age.

Here is the crux of the zoning law stated in a single paragraph:

"In a Commercial district: If the area of a building is reduced so that above the street line height limit it covers in the aggregate not more than 25 per cent of the area of the premises, the building above such height shall be excepted from the volume and street line height limit regulations. The aggregate volume in cubic feet of all such portions of the building shall not exceed one-sixth of the volume of the building as permitted by this ordinance



Preliminary Drawing Showing East Addition  
with Tower

ROANOKE BUILDING, CHICAGO

Holabird and Roche, Architects

Rebore, Wentworth, Dewey & McCormick, Inc.,  
Associated



on the premises upon which such portions are erected; provided that for each 1 per cent of the width of the lot on the street line that the street wall above the street line height limit is greater in length than 50 per cent of the width of the lot, such wall shall be erected not nearer to such street line than 1 foot; and further provided that for each 10 feet in height that any such portion of the building is erected above the street line height limit, such portion of the building shall be set back 1 foot from all lines of adjacent premises."

There are other references in the zoning law covering setbacks and additional volume in other classes of building, but as far as the commercial district (fifth volume) is concerned, the ultimate height to which a structure may reach depends mainly on the size of the lot.

Maximum volume above the now established building height of 264 feet may be obtained by two direct methods. One is to assume a block form not to exceed one-fourth the lot area for its base and extend skyward to the limit of practicability held within the one-in-ten angle of inclination and allowable additional volume content; the other is to indulge in a series of setbacks, with prescribed base area gradually diminished until it is brought within the angle of inclination reaching volume limit.

Both methods afford numerous variations, with the possibilities of mass grandeur limited only to the architect's skill as a creative designer. Cornices and other projecting surfaces play no part in the earning power of this super-skyscraper type,—hence they disappear from buildings like columns on a flywheel.

At first a certain timidity was shown on the part of builders, who feared that occupancy of space above the old 264 foot limit would not be permitted, and so, until a recent favorable opinion was expressed by the Corporation Council of the City of Chicago, little or no advantage was taken of the opportunities offered by the new Zoning Law. Since this opinion, however, a number of projects calling for the utmost in rentable space, are under way. A few are actually in construction.

In the addition to the Morrison Hotel, now being built by Holabird & Roche, the design shows two distinct shafts or bedroom blocks extended above the main roof. In another contemplated tall building where extreme height is the objective, the superstructure takes the shape of a wedge, with a perpendicular front and rear and with sides tapering to a point at the intersection of the inclined lines of the setback angle.

In one specific example, the owner of a large Loop property, already improved with a 21-

story building, acquired 42 feet adjacent thereto. He desired to go the limit, offering the best return on the entire combined investment. The result is a thirty-six story building towering fifteen stories above the roof of the existing structure, resting entirely on its own structural columns, from which one side of the superstructure is cantilevered 14 feet over the roof of the original building in order to achieve the maximum base area and at the same time follow the one-in-ten setback requirement from all adjacent premises. The Roanoke addition now under way illustrates practical architecture based on the common sense that pays large dividends. There are possibilities for large windows in the stepping walls surface above adjacent premises to the left. Light on four sides in any location is a most desirable advantage, and judging from actual experience "tower space" brings higher rent than elsewhere. Therefore, we now have two forces working in the same direction—a zoning law to guide us and an owner who is willing to approve additional space when it is something more than "just advertising." Hence it is up to the architect to grasp this golden opportunity when it comes along, and above all, to quit harping about "the exigencies of the style." Whatever one's personal feeling may be in the matter of architectural expression, it is becoming more evident as enlightenment grows, that good design is the outcome of a strict adherence to practical requirements—all else is mere sophistry and sham. On this basis, at least, a common altar is raised upon which the designers of the Roanoke addition can safely lay their hopes.

Too much precious time in the past has been wasted in controversial dispute over "architectural style," while the facts hidden behind a mask were of necessity permitted to find expression only by their sheer force.

It is time we reverted to facts and revealed truth as a noble pursuit. I do not intend to defend ugliness in the practical, but rather to call attention to the practical as a sure common basis for real achievement in building.

Some years ago, a most intelligent friend of mine remarked that "the ordinary office building in the United States looks like a packing case perforated with holes."

Yes, that may be true, but, unlike the packing case, a building of this type fails by appearing to be what it is not. Most commercial structures fail architecturally for exactly the same reason; that is to say, by what is added for "looks" rather than by the bold, direct statement of facts clothed in appropriate materials. Too often we find that the rear elevation or the inside light court walls, by virtue of the



Preliminary Model of the East Addition  
ROANOKE BUILDING, CHICAGO

Holabird and Roche, Architects  
Rebore, Wentworth, Dewey & McCormick, Inc.  
Associated

economy observed, look better than the front with artificial embellishment arrogantly displayed. This is especially evident when a huge cornice crowns the main façade, breaking out against the sky like a disease caterpillaring its way across the roof, to end suddenly about three feet around the side walls. Something ought to be done to stop this economic waste carried on in the name of "architecture."

In the absence of restrictive measures demanding strictest economy in design, let us take every fair advantage of the many opportunities offered by this great commercial age, and quit selling our wares like a lot of dress-makers.

Chicago's zoning law affords a strong stimulus to the creative mind, and I do not

hesitate to predict that this rapidly growing metropolis is destined to be a city of towers, shimmering skyward—a symbol of man's enlightenment when science and art locked hands, in lasting tribute to the age in which we live.

A. N. REBORI

#### THE THRASHER-WARD WAR MEMORIAL BY BARRY FAULKNER AND PAUL MANSHIP IN THE AMERICAN ACADEMY IN ROME

Man with his Burning Soul has but an  
Hour of Breath

To Build a Ship of Truth, in which his  
Soul may sail,

Sail on the Sea of Death, for Death takes  
toll of

Beauty, Courage, Youth, of all but Truth.

These lines of John Masefield are inscribed on a war memorial to two Americans, Harry D. Thrasher, fellow in sculpture, and Walter L. Ward, fellow in architecture, by Barry Faulkner and Paul Manship. The memorial has been placed within the court of the American Academy in Rome, where the gifted sculptor and the talented architect were fellows. The sentiment of the poet, carved upon the surface of Verona marble, has been symbolized in the memorial. For here is the Voyage of Youth, painted by Barry Faulkner, with the ship and sail set, bound for the port of Art. The base of the memorial, modelled by Paul Manship, is of red Verona marble, and on either side is seen the sturdy figure of a soldier in uniform, crouching, but in repose. Between these two figures, a combat is enacted before the spectator, with opposing forces massed in military precision. Carved on the marble are two brief inscriptions which tell a story of sacrifice in war:

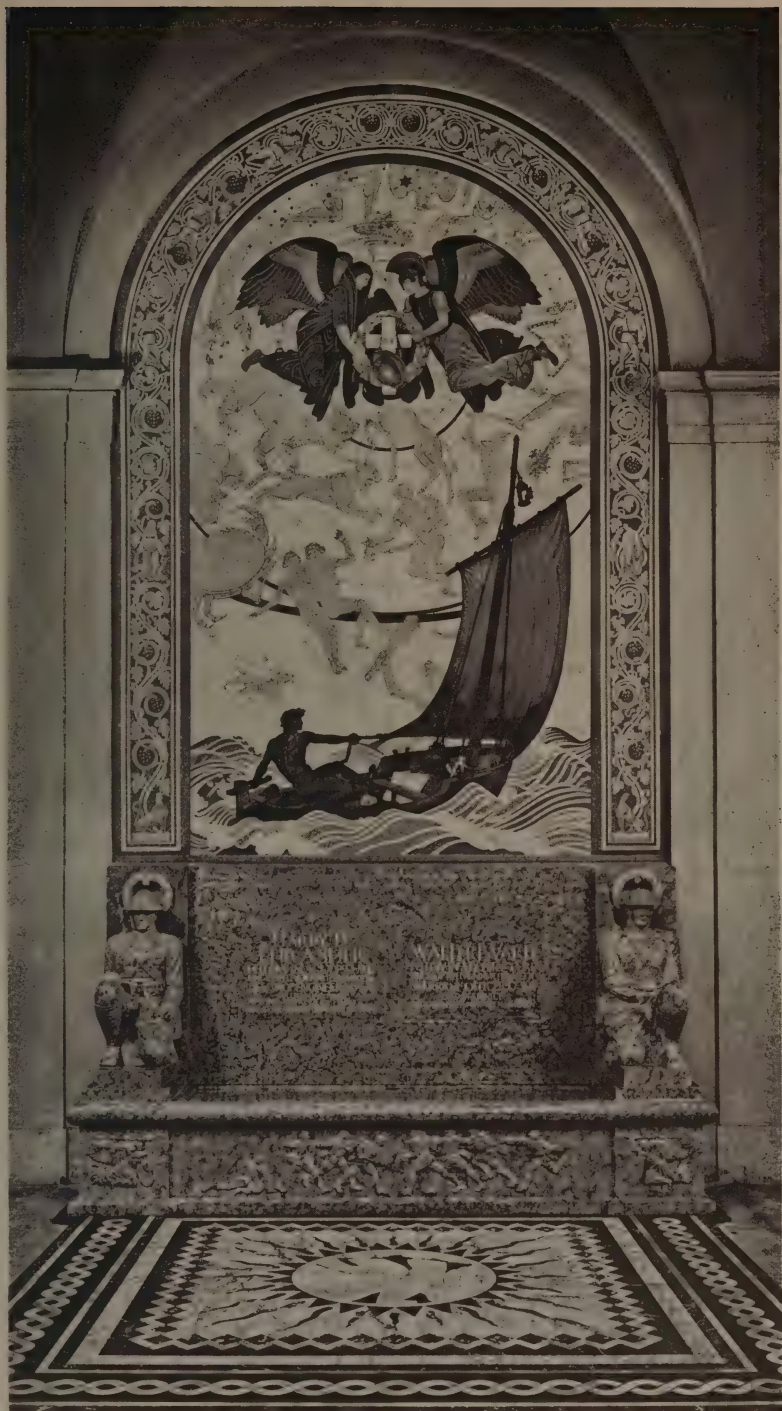
Harry D. Thrasher, fellow in sculpture,  
Lieutenant 40th Engineers, killed in action  
at Fond de Mezières, France, August  
Twenty-fifth, Nineteen-Eighteen.

Walter L. Ward, fellow in architecture,  
Warrant Officer, U. S. N., died in service,  
October Fifth, Nineteen-Eighteen.

Over the head of each of these warlike figures is a wreath carved upon the marble.

In his painting, Barry Faulkner has portrayed a ship tossing upon the seas, Youth guiding the helm; and in the little vessel, bound for the port of Art, are the books, the chisel of the sculptor, the palette of the painter, and a violin, all emblems of the artist's life in the city where art is fostered





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THE THRASHER-WARD WAR MEMORIAL BY BARRY FAULKNER AND PAUL  
MANSHIP IN THE AMERICAN ACADEMY IN ROME





Detail of Sculpture  
BASE OF THE THRASHER-WARD WAR  
MEMORIAL, AMERICAN ACADEMY  
IN ROME

Paul Manship, Sculptor

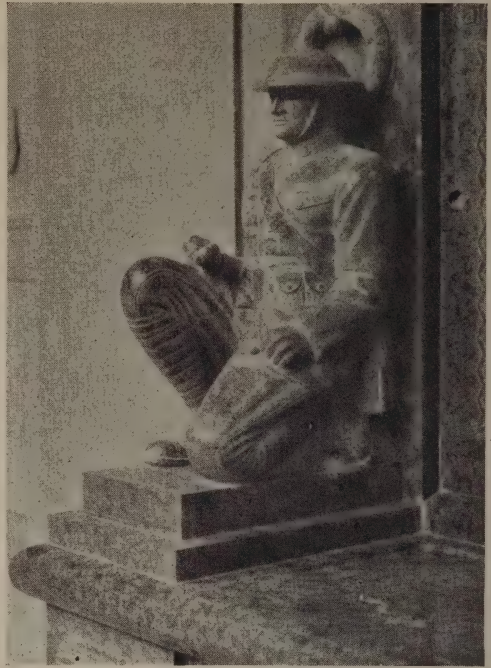
and where is located the American Academy with its traditions. Overhead, in the heavens, the stars are guiding his destiny: The Constellation with its symbolic signs seems to signify that Youth will not carve out his destiny in art, but that he will meet the dark angel on the field of battle.

The fresco painting with its symbols measures about twelve feet in height, and the sculptural base is about seven feet high, making a total of nineteen feet, from base to top. In the marble pavement in front of the memorial is carved an eagle, surrounded by decorative designs.

Harry Thrasher, born in Cornish, New Hampshire, first studied and worked in the studio of Augustus Saint Gaudens at Windsor, Vermont, going later to New York, where he essayed the sculptor's art in Saint Gaudens' studio in historic MacDougal Alley. He was a Prix de Rome man. When war was declared, Thrasher enlisted with the

American forces in France, and was a fellow soldier and comrade of Barry Faulkner. He fell in the Second Battle of the Marne.

Walter Ward, who died in service as a



Detail of Sculpture  
THE THRASHER-WARD WAR MEMORIAL,  
AMERICAN ACADEMY IN ROME

Paul Manship, Sculptor

Warrant Officer in the U. S. Navy, formerly lived in New Jersey. He was a fellow in architecture at the American Academy in Rome.

CHARLES HENRY DORR



### BERMUDA HOUSES\*

Steamers from New York to Bermuda encircle almost the whole shrimp-shaped, lobster shaped, island or cluster of islands in order to reach the harbor of Hamilton and the shelter of the lobster's claw. The episode is peculiar but pleasant. The explanation of so roundabout an approach is the quantity of those hidden reefs in all directions, which gave to the place its evil reputation with early visitants, perpetuated in the Shakespearean phrase—"still vexed Bermoothes." The snow white roofs seen during that circumnavigation are the first impression gained of Bermuda architecture, and these as well as the other special features of that architecture are peculiar, pleasant, and due as simply and directly to local circumstances as is that circuitous approach.

Bermuda has always been English, and the English thatched cottage is the ancestor of the Bermudan native house. Everywhere just below the thin soil lies the so-called "coral," which is really a soft limestone that can be quarried with a saw and trimmed with a hatchet, but is too brittle for carving. Everything is built of it. There is abundance of cedar wood in the islands, but it is all small, hence eighteen feet is about the limit of a floor or roof span. There are no springs or streams, no fresh water except rain water, but the rain fall is heavy. Therefore every roof is kept freshly whitewashed and the water run into the tank and excavation in the underlying limestone out of which very likely came the material for the house. The limestone when burnt makes good lime for mortar, for whitewash, and for the stucco with which the walls are covered inside and out to protect them from moisture and disintegration, for the stone is too soft and porous to stand well without protection. The roofs are covered with sawn slabs, about an inch and a half thick, of the same omnipresent limestone.

\*Bermuda Houses, by John S. Humphreys, Associated Professor of Architecture at Harvard. Marshall Jones Co. \$15.00

In short the Bermudan house is an interesting example of racial purity, a simple strain developing naturally in a new and isolated environment, with no alien influences, and the chief local influence a peculiarly convenient and effective building material.

Among the local influences were several minor ones not yet mentioned; for instance, the population is more than half negro, and before the abolition of slavery in 1834, labor was naturally very cheap. This abundance and cheapness of the labor has a share—along with the easily worked limestone everywhere at hand—in an accounting for the rather lavish massiveness of ordinary old house and garden walls, for the deep cut paths and roadways, and the solid masonry of even out-houses and butteries. Again, Bermudans were naturally sailors and ship builders, and shipbuilding ideas are constantly seen—"cedar knees locking at the angles, the timbers serving as roof plates, and tie beams with the curve of a deck."

Roofs with gables and hips, but no dormer windows, are frequent and the angle of pitch is varied from sixty degrees to almost flat. The roof construction is of sawn or hewn rafters fixed with heavy plates on the inside of the masonry walls. The ties are sometimes not at the plate level but higher up the slope of the rafter. The idea of this was to make the ceilings higher than the eaves and the result was a form of ceiling rather peculiar to old Bermuda and called a "tray" ceiling. The sawn slabs of the roof covering, are called "slates," and either overlap like shingles or are laid flat and are coated with a water tight semi-liquid cement. The eave projection is narrow for so sunny a climate, some six to ten inches, on account of the occasional but violent hurricanes, which do sometimes destroy roofs nevertheless. The outward thrust of the rafters is frequently met by buttresses. The buttresses and still more the large sloping chimneys are noticeable features. The walls of the chimneys are very thick, and the fireplaces large and deep.





ILLUSTRATIONS FROM "PERMUDA HOUSES," BY JOHN S. HUMPHREYS



The hurricanes gave rise also to the frequency of some other architectural characteristics. Bermuda is very hilly, and the old houses were commonly put on the lower slope of a hill for protection against the wind. This produced a high basement on the lower side, which was used sometimes as the slave-quarters, with its own cooking fireplace, and sometimes for storage. It had no inside communication with the main floor. At present it is sometimes connected and made habitable, and sometimes unused. This form of building on a slope gave rise to the long flight of exterior steps which have substantial parapets or side walls, wider at the bottom than at the top.

Verandas, or roofed over out door spaces, were uncommon, and where they now exist they are usually modern additions. The older occupants found indoors cooler and more comfortable in hot weather than outdoors. When they wished to enlarge a house they added projecting wings sometimes in a rather haphazard fashion, and sometimes with considerable sense of symmetry. The chance varieties of roof lines are often very picturesque.

This volume on Bermuda houses was prepared and published by request of thirty prominent architects of New York and Boston in order to collect and preserve the characteristic features of the older Bermudan architecture, now tending to disappear. For Bermuda is now prosperous and its isolation is gone. Its products reach the New York winter market. At times it is almost crowded with tourists, and the permanent residents are increasing. Old houses are being modernized and some are falling into decay. New houses are being built of the "suburban villa type," and huge discordant hotels.

The purpose of the book is also to persuade those who build in Bermuda to follow the old architecture, so appropriate and harmonious, so simple, so charming, so natural. There should be no excuse for Renaissance, or Gothic, or Moorish architecture in Bermuda. Colorless photography does not give the effect of the white or weather stained walls against the subtropical foliage and vivid flowers, the deep blue sky, the red-trunked cedars and turquoise sea; but it does give some notion of the simplicity and naturalness of it all.

The American architect of small houses is distracted by many exactions and complications, unknown to the old Bermudian builder in his undisturbed tradition. "The high standard of living, the high cost of labor, the embarrassing variety of materials and appliances, the desire for mechanical perfection and convenience,

the client who knows too much and too little, the passing fashion of revived styles and periods, all increase the difficulty of producing houses that fulfill requirements, satisfy clients, and at the same time have order, simplicity and appropriateness to surroundings."

Whatever suggestions of style or detail architects or clients may obtain from the book, the aesthetic moral of it is probably even more valuable than those suggestions.

ARTHUR W. COLTON

#### MONUMENTS COMMISSION'S MONOGRAPH ON WESTMINSTER ABBEY

The Royal Commission of Historical Monuments has aptly chosen Westminster Abbey as the subject for the first volume on London. It is perhaps superfluous to say that the book is a marvellous production, especially for the price of one guinea, and that, in the matter of illustrations, it has few rivals in the literature of architecture. The wealth of photographic views, taken from almost every point in the Abbey Church and many points in the precincts, is overshadowed in the mind of the technical student by the carefully-plotted plans of the mosaics in the presbytery and Confessor's Chapel, the plans of the chapels showing monuments and matrices—in this book the word "indents" is preferred—and other diagrams.

At the end is the large-scale plan of the Abbey and monastic buildings, undoubtedly the best ever published. Accurate as a measured plan, in which familiar details are quickly recognized, not only are the existing monastic remains coloured according to their periods, but all modern buildings are shown, some only in block but some as internal plans; it is this fact which, to the present-day investigator, makes the plan of such great value, as one can, with little difficulty, locate the position of any remote fragment or site in relation to an existing house or other building. For instance, one discovers that the old postern gate, leading originally to the Palace precincts, is walled up in one of the reception-rooms of a resident who is probably unconscious of its existence. Perhaps the colour scheme of the plan could have had a more consecutive gradation—at present late Norman work resembles Perpendicular in hue—and yet have had sharper contrasts between adjacent colours, making, for instance, Perpendicular work more distinct from Tudor. This book adopts the system in use of the Victoria and Albert Museum and relates remains to the first or second half or middle of a century, as the case may be, and wisely avoids style-names.

The yellowish tint spread over all spaces known to have been roofed in Mediaeval times

is a valuable feature, as it shows at a glance the extent of the actual buildings in monastic days. Extra information could have been incorporated—though perhaps this would have confused the plan—by varying this tint, according to the colour scheme, to show the date of the upper part of a building (if Mediaeval), where differing in date from the lower.

Apropos of this, it is, of course, a defect of every ground plan that it cannot show features on different levels at any one point, even when of equal importance. In the case of the east aisle of the north transept, the Commission has solved the problem by taking the plan, as elsewhere, high up through the windows but outlining the position of the old royal private entrance on ground level, though the south transept door is not shown. Another case of the same difficulty is the old north refectory wall—an early Norman structure with vaulting shafts added on the cloister side in the fourteenth century and an upward extension made about the same time. This is very difficult to show. In the volume under review the core is shown as Norman, whereas not only are the shafts but also the south face shown as of the fourteenth century; actually, however, some of the Norman dado arcading remains on that face, above the present grass, and one can only assume in justification that there is a projecting facing or wainscot of the later date on a lower level, hidden beneath the ground surface. The indication of later date cannot, one supposes, refer to the upper part of the wall.

It is, in fact, difficult to understand the floor levels of the refectory and its neighbor, the misericorde. At the southwest end of the former the "buttery hatch," as it is usually called, clearly shows the Norman arcading cut through by the head of the later arch of the hatch, so the floor must have been interrupted at this point, i.e., either lowered to hatch level, or raised, leaving the hatch at crypt level—the former seems to be indicated by the new volume. On the other hand, at the east end of the refectory, on the original Norman level, a fourteenth-century arcade is still visible. There were certainly, however, two fourteenth-century periods of building here, one of the windows of the upper wall and the other of the roof corbels over them, and perhaps the east dado arcade corresponds with one and the hatch with the other. The misericorde certainly had a sub-vault (the latter term is in this book preferred to "crypt" or "undercroft") but it is not clear whether the hatch opened to the vault or the misericorde itself—if to the latter, its crypt must have been at a still lower or third level. Careful vertical measurements may be needed

to establish the relation between both sides of the dividing wall.

One of one's first impulses on examining the book is to search for its pronouncements on points long in dispute. An interesting summary of the evidence relating to two problems of an architectural nature is given, and other matters are touched upon elsewhere. For instance, until recently it has been almost universally accepted that the early Norman work of the Pyx chapel, dormer crypt and refectory was built by Edward the Confessor. Latterly, however, Prof. Lethaby has expressed the view that the Confessor can hardly have carried out much more than the church, and that the monastic buildings must be later eleventh-century work; he has expressed it in his architectural introduction to that epitome of up-to-date knowledge, Muirhead's "Guide to London" (recent edition), whereas the old view is still retained in the text. Canon Westlake has supported the new theory. One is interested, then, to find that the Inventory makes a careful examination of the structure and gives authoritative opinions, while taking an impartial attitude with regard to the dormer crypt, saying that it "might equally belong to either just before or after the Conquest" (p. 18)—"it is not really possible to say which" (p. 11)—and that "its details accord well in character with the details of the Confessor's responds" (remains of the Norman chancel). It ascribes to the frater, however, a "more definitely Post-Conquest character."

One cannot help feeling that domestic buildings of some solid kind must have been provided from the first, since it would have been possible to build them and the church concurrently, and the present writer, unless documentary evidence is against him, still inclines to the old view, as regards the dormer crypt at any rate, so primitive is its architecture, with low cylindrical piers, capitals resembling the Greek Doric in their square abaci and negligible moulding under, bases with shallow hollows undivided even by a fillet, and lastly its primitive vaulting, converging some distance above the capitals.

The Inventory appears to make no definite statement as to the architect of the upper parts of the western towers—variously attributed to Wren, the ubiquitous, Hawksmoor, and John James—saying merely that they remained unfinished "until about the middle of the eighteenth century" (p. 3) and were completed c. 1740 (p. 18). They come, however, after the date (1714) to which the Inventory is limited.

Several small points of great interest may be gleaned from the new treasure-store, such as the following. The ground floor of the Rere-Dorter consists of a tunnel-like space, running



east and west, and this, near its present west end, abuts on Little Deans Yard. In this space, and dividing it into two parts (the western being the Westminster School coal-cellar) is a short transverse wall. On the Inventory plan, as on Canon Westlake's plan, this wall is shown uncolored, either as mediaeval or modern, and in the text of the new book (p. 80), it is given as "of uncertain date." Now, this wall runs up and stops against the barrel vault, which apparently continues over it. In the wall, too, is a loop window, also cut off short by the vault. These facts led Sir Gilbert Scott (according to his "Gleanings from Westminster Abbey") to believe that the short wall must have existed before the vault was thrown over it and therefore must be earlier. This is worthy of consideration, as one cannot conceive that it was built in its present position, where it cannot give much light either way—unless indeed this obscurity was intended in connection with the use of the space beyond as a prison, as sometimes thought. This prison theory has been applied alternatively to this space and the present organist's coal-cellar next to it, but is not discussed in this volume.

Though it is so gigantic an undertaking, minute errors are hard to find; but a few suggestions may not be presumptuous. No reference seems to have been made to the contrasting worn and restored pavements of the outer Chapter House vestibule. Should not "Abbot Islip (1500-33)" on page 17 be "1500-1532," as on page 130? There are still views of important monastic remains which perhaps might be thought worthy of inclusion in a future edition; e.g., the arcade at the east end of the refectory; the chancel, chancel arch jambs and north nave of St. Katharine's Chapel in Canon Donaldson's (lately Canon Barnes') garden—plate 161 only shows the south side of the nave arcade from Archdeacon Charles' garden; St. Dunstan's Chapel (now gymnasium locker room) and its niche; the Tudor brick doorway in the east wall of the Infirmary Cloister; the coal-cellar of the school (referred to *ante*), and even the Dark Cloister, and Little Deans Yard looking northeast—though a line certainly has to be drawn somewhere! Plans of the church piers, however, might certainly be given with the comparative mouldings, presenting as they do such a variety: first, the 1245-1260 type with 4 detached shafts, some with a lozenge-shaped plinth and some a shaped one; second, 4 attached and 4 detached shafts, in the present choir (1260-69); finally, the nave piers of Edward III onward, with 8 attached shafts.

In spite of the profusion of existing literature on the Abbey—the successive excellence of the publications showing how relative are liter-

ary qualities—there is ample room for the new Inventory, and it fulfils a function quite its own; for while Canon Westlake, who previously probably held the field, dealt with the history of the Abbey as such, the Inventory deals with the remains as they stand, and is therefore peculiarly fitted for the student of architectural antiquity. Apart from its subject, its bibliographical and typographical production are very carefully arranged; and in conclusion one must refer to the useful index, in which one is thankful to have the important references given first, irrespective of numerical order of pages, and to see the main headings in bold type; this and the helpful glossary are tributes to the skill and enterprise of the Commission and its staff.

H. V. MOLESWORTH ROBERTS

**An American Country House**—The property of Arthur E. Newhold, Jr., Esq., Laverock, Pennsylvania—by Mellor, Meigs & Howe, Architects. Text by Arthur J. Meigs, A.I.A. New York: The Architectural Book Publishing Co., Inc., 1925. xxx, 99 plate illustrations. 12x16½ in. Cloth, \$18.00.

"This book," says the author, "is written and arranged primarily for the student of architecture. With this end in view, great care has been taken to present the photographs and drawings in a logical sequence, and in such a way as to make the reference from the photographs to the drawings as easy and convenient as possible."

**A Chapter in American Education**—Rensselaer Polytechnic Institute, 1824-1924—by Ray Palmer Baker, Ph.D. New York: Charles Scribner's Sons, 1924. x, 170 pp. 5x7½ in. Cloth. \$1.00.

An historical sketch of one of the oldest colleges of science and engineering in America.

**Accounting and Business Methods for Contractors**, by Charles F. Dingman. New York: McGraw-Hill Book Co., Inc., 1924. 1 ed. viii, 175 pp., illus. 4x7 in. Leatherette. \$2.50.

**The House Beautiful Building Annual 1925**, edited by Charles G. Loring. A Comprehensive and Practical Manual of Procedure, Materials, and Methods of Construction for All Who Contemplate Building or Remodeling a Home. Boston: The Atlantic Monthly Co., 1924. viii, 208 pp., illus. 9¼x13 in. Leatherette. \$1.50.

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**History of the Portland Cement Industry in the United States**—With Appendices Covering Progress of the Industry by Years and an outline of the Organization and Activities of the Portland Cement Association—by Robert W. Lesley. Chicago: International Trade Press, Inc., 1924. xiv, 330 pp., illus. 6x9¼ in. Cloth. \$3.00.



**The Architecture of John Russell Pope,** with Introductory Text by Royal Cortissoz. New York: William Helburn, Inc., 1924. Part I. 25 plate illustrations, reproduced from photographs of completed buildings, sketches and measured drawings with plans. 13 $\frac{3}{8}$ x18 in. Portfolio. \$7.50.

**The Architecture of John Russell Pope**—Yale University, A Plan for Its Future Building. With Introductory Text by Royal Cortissoz. New York: William Helburn, Inc., 1925. Part Two. 25 plate illustrations, reproduced from photographs of completed buildings, sketches and measured drawings with plans. 13 $\frac{3}{8}$ x18 in. Portfolio. \$7.50.

John Russell Pope was one of the younger men who partook of the inspiration of the founders and he rapidly gave it a purely personal direction. Born in New York in 1874, he was an architectural student in the School of Mines at Columbia before he was twenty, and in 1895 he enjoyed the invaluable experience which befalls a Fellow of the American Academy in Rome. Later he spent a period at the Ecole des Beaux Arts, thus adding the quality of a French academic training to the classical impressions gathered in Italy. By 1900 when he was launched in American practice, he had developed the originality in control of educational resources which marks the really effective architect. In the twenty-five years which have since elapsed he has achieved the national rank of which the plates in the present publication afford impressive evidence.

**Terra Cotta of the Italian Renaissance.** New York: National Terra Cotta Society, 1925. viii, 200 plate illustrations. 9x12 $\frac{1}{4}$  in. Bound in Boards. \$3.00.

The contents are 200 full page plates with descriptive captions from photographs taken specially for the National Terra Cotta Society by Mr. Arthur Frederick Adams, A. I. A., in a trip through Italy during the summer of 1923. This is the first work which offers a comprehensive survey of the terra cotta architecture of early Italy and contains many views not heretofore published.

**Proceedings of the Twenty-Seventh Annual Meeting of the American Society for Testing Materials**—Held at Atlantic City, New Jersey, June 24-27, 1924. Part I.—Committee Reports, New and Revised Tentative Standards and List of Standards and Tentative Standards. Part II.—Technical Papers. Philadelphia: American Society for Testing Materials, 1924. Vol. 24. 2,306 pp., illus. 6x9 in. Paper, \$6.00; Cloth, \$6.50; Leatherette, \$8.00 for each part.

**American Landscape Architecture,** edited by P. H. Elwood, Jr., A.S.L.A. New York: The Architectural Book Publishing Co., Inc., 1924. xx, 194 pp., illus., 10 $\frac{1}{2}$ x13 $\frac{3}{4}$  in. - Cloth. \$20.00.

This volume contains a wealth of Landscape material such as has never before been pictorially presented. The Editors have painstakingly gathered more than three hundred and fifty photographs and plans of gardens, garden details, public parks and playgrounds designed by the leading Landscape Architects and Architects in all parts of the United States. The publishers believe this book to be the most complete and

certainly the most seriously conceived publication of its character which has yet appeared in this country, and that it will prove of equal practical value to Architects, Landscape Architects and that steadily growing class of cultured Laymen which is interested in the beautifying of Country Estates.

**Provincial Houses in Spain,** by Arthur Byne and Mildred Stapley. New York: William Helburn, Inc., 1925. x, 190 plate illustrations. 12 $\frac{1}{2}$ x16 $\frac{1}{2}$  in. Cloth. \$25.00.

**Elements of Graphics,** by Nathaniel Cortlandt Curtis, A.I.A. Descriptive Geometry, Shades and Shadows, and Perspective. Cleveland, Ohio: J. H. Jansen, 1924. 100 pp., 39 plate illustrations. 7x10 $\frac{1}{4}$  in. Cloth. \$2.50.

**Art Studies**—Medieval, Renaissance and Modern. Edited by Members of the Departments of the Fine Arts at Harvard and Princeton Universities. Princeton, New Jersey: Princeton University Press, 1924. Vol. 2. xviii, 133 pp., illus. 8 $\frac{1}{2}$ x12 in. Paper. \$3.50.

**Things Seen in Normandy and Brittany,** by Clive Holland. A Description of Many of the Charming Spots in the Two Duchies, The Interesting People and Their Ways, Their Quaint Customs and Picturesque Costumes. New York: E. P. Dutton & Co., 1924. 158 pp., 38 illustrations and a map. 4x5 $\frac{5}{8}$  in. Cloth. \$1.50.

**The Early Domestic Architecture of Connecticut,** by J. Frederick Kelly, A.I.A. New Haven: Yale University Press, 1924. xx, 210 pp., illus. 8 $\frac{1}{2}$ x11 $\frac{1}{4}$  in. Cloth. \$15.00.

**The Clock Book,** by Wallace Nutting: Being a Description of Foreign and American Clocks. Framingham, Massachusetts: Old America Company, 1924. 312 pp., illus. 7x10 $\frac{1}{4}$  in. Cloth. \$5.00.

**Narcissus—An Anatomy of Clothes,** by Gerald Heard. New York: E. P. Dutton & Co., 1924. x, 150 pp., illus. 4 $\frac{1}{2}$ x6 $\frac{1}{2}$  in. Cloth. \$1.00.

**Wales,** painted by Robert Fowler and described by Edward Thomas. New York: The MacMillan Co., 1924. Black's Popular Stories of Color Books. 2 ed. xii, 204 pp., illus. 5 $\frac{1}{2}$ x8 $\frac{3}{8}$  in. Cloth. \$2.50.

**Kent,** painted by W. Biscombe Gardner and described by W. Teignmouth Shore. New York: The MacMillan Co., 1924. Black's Popular Series of Color Books. 2 ed. x, 238 pp., illus. 5 $\frac{1}{2}$ x8 $\frac{3}{8}$  in. Cloth. \$2.50.

**Portraits of Ten Country Houses,** designed by Delano & Aldrich, drawn by Chester B. Price, with an introduction by Royal Cortissoz. Garden City, New York: Doubleday, Page & Co., 1924. xvi, 61

plates. 11x13 $\frac{3}{4}$  in. Bound in Boards. \$15.00.

"The houses delineated in this book," says Mr. Cortissoz, "are all of comparatively recent origin. The earliest date from about 1912; the latest are only a few years old. Taken together they embody a clear and characteristic expression of contemporary social conditions in a representative area of American life."

**Freehand Drafting**, by Anthony E. Zipprich. With an Introduction by Carl L. Svensen, M.E. New York: D. Van Nostrand Co., 1924. x, 131 pp., 71 illustrations. 6x9 $\frac{3}{4}$  in. Cloth, \$1.60.

**Small Family Houses**, by R. Randal Phillips, Hon. A.R.I.B.A. London: Country Life, Ltd., and New York: Charles Scribner's Sons, 1924. 159 pp., illus. 6 $\frac{1}{2}$ x9 $\frac{3}{4}$  in. Cloth. \$3.75.

The author says "Conditions and personal requirements are so diverse that no single plan is likely to suit the needs in every particular, but one or other of the plans reproduced in this book is likely to form a basis for consideration . . . almost all the examples are of houses that have actually been carried out."

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**Fireplaces. "Donley Book of Fireplaces"**—Third Edition, 1925. The Donley Brothers Company, 13900 Miles Avenue, Cleveland, Ohio. 7 $\frac{3}{8}$ x10 $\frac{1}{2}$  in. 24 pp. Illustrated.

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**Hangers.** Illustrated Catalogue Describing Duplex Joist Hangers, Wall Hangers, Concrete Block Hangers, etc. Edition 19. The Duplex Hanger Company, East 53rd Street and Lakeside Avenue, Cleveland, Ohio.  $7\frac{7}{8} \times 10\frac{3}{4}$  in. 60 pp.

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**Marble.** "The Book of Vermont Marble"—A Reference Book for the Architectural Profession. 2nd Edition. Vermont Marble Company, Proctor, Vermont.  $8\frac{3}{8} \times 11\frac{1}{8}$  in. 70 pp. Illustrated.

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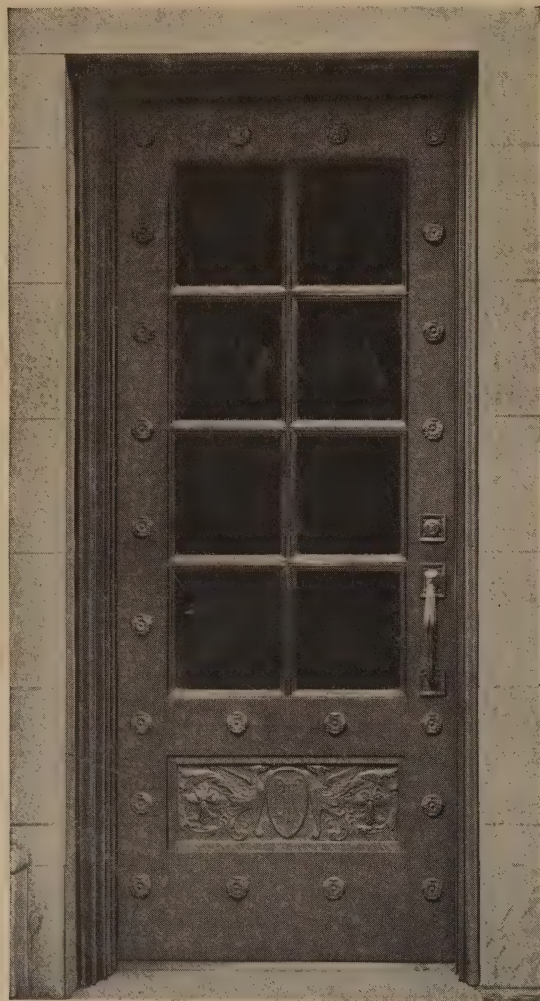
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*By*

*Marrion Wilcox*

COLUMBIA UNIVERSITY'S College of Physicians and Surgeons and the Presbyterian Hospital are to be congratulated heartily upon the actual beginning of the construction of the first of a group of buildings which will occupy a superb site—the twenty acres or more bounded by Mitchel Square and Broadway on the east, the Hudson River on the west, 168th Street on the north and 165th Street on the south. Here, according to the architect and to officers of the university and the hospital, the purpose is to establish medical institutions which shall represent most helpfully research, teaching and every important branch of healing. And other, somewhat varied statements of the purposes of the undertaking explain both its popular appeal—that aspect of it which possesses interest of a general character—and the special character of problems it presents to architect and builder. Let us add, therefore, that the intention is to provide clinical facilities, hospital treatment, a medical school and research laboratories which shall be carried on *under one roof* to a very large extent, contrasting in this respect with the less

complete developments of the medical center idea at Johns Hopkins University, at the Yale and Harvard Medical Schools, and at Berlin and Vienna. Again, the aim is not only civic, but also national and international. The immediate beneficiaries will be the people of New York City and State, and yet the scope and excellence of the work to be done will insure results highly serviceable to mankind, testifying (President Butler says) alike to the growing power of human knowledge to minister to the physical and mental ills of man and to the zeal of civilized man to help and to cure his less fortunate fellows. An eminent practitioner comments that the intimate work in scientific research and in clinical medicine of the combined staffs should afford the patients the best opportunity for the accurate diagnosis and for the relief or cure of their diseases. It should give to the students of the school a proper balance between a foundation in science and an experience in the clinical art of medicine. In fine, the buildings must be so designed that all departments may be conducted successfully as interdependent

## Plot Plan



parts of one great undertaking, with equal regard for the advancement of science, the training of physicians, surgeons and nurses, and the improvement of the public health. Less difficult is the problem of designing the principal structure in such a manner that, instead of being organized as one unwieldy, rather vast institution for the care of the sick, it shall be composed of a series of more manageable small hospitals, each complete in itself yet all attaining the highest efficiency by functioning together.

The history of an affiliation which now is expanding so famously must not be overlooked. During recent years members of the staff of the Presbyterian Hospital, at East 70th Street and Madison Avenue, had been selected from the faculty of the College of Physicians and Surgeons of Columbia University, and this relationship had been reciprocally advantageous although classroom and hospital were more than a mile apart and the Presbyterian Hospital could befriend only a limited number of students of clinical work. Its buildings, which had received no additions in thirty-two years, were admitted to be worn out, overcrowded, and distinctly inadequate for such care of patients as modern medical science requires. The time had come when a new home for the honored old organization was an urgent necessity. So much for the point of view of the Board of Managers of the Hospital. Now consider that the same lack of ample quarters at the Presbyterian obliged many of the medical students to obtain first-hand observations of practical treatment in various scattered hospitals—a condition which made a unified educational policy difficult. Naturally it seemed desirable to bring school and hospital together, and to provide for a more nearly perfect co-operation. Discussions to that end began seven or eight years ago. In 1921, when a joint board was established to draw up plans, there occurred a striking new demonstration of the power of convincingly good plans. It would seem that, with a really good plan in mind and in hand, half the battle is won—at least whenever the plan has the charm of practical

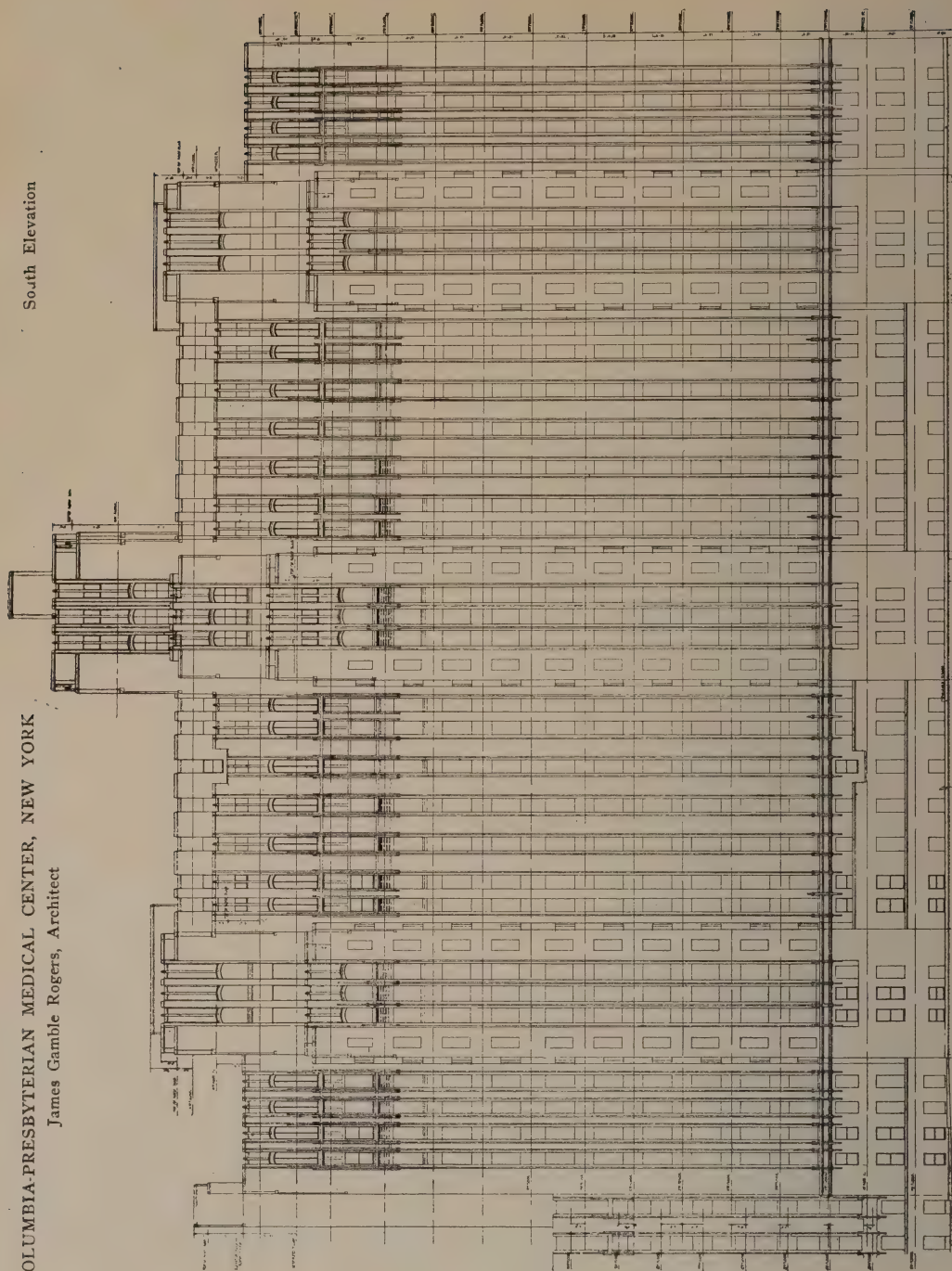
philanthropy. A member of the Joint Administrative Board, Mr. E. S. Harkness (together with Mrs. S. V. Harkness), donated a field for still larger—even much larger—ideas of co-operation. Columbia University's quota of \$3,000,000, with which to build on the new site a Medical School in succession to the old College of Physicians and Surgeons at 59th Street and Tenth Avenue, was filled by contributions of \$1,000,000 each from the Rockefeller Foundation, the General Education Board, and the Carnegie Foundation. The Presbyterian Hospital took steps to obtain, as its building quota, \$4,500,000 in addition to the \$2,500,000 from the sale of the Madison Avenue-70th Street site; and it was understood that, according to the terms of the sale just mentioned, transfer of title will not be completed for four years, the purchasers distributing their payments over that period. Thus we have an estimate of \$7,000,000 for the new Presbyterian Hospital building and of \$3,000,000 for the Medical School, or about \$10,000,000 for this part of the group. On January 31, 1925, ground was broken for the excavations; the contracts for the steel work were awarded a month or two earlier; and it seems permissible to anticipate the opening of both institutions in the autumn of 1927.

We have mentioned in the foregoing paragraph the still larger—even much larger—ideas of co-operation, and the fact is that the official plans, dealing with the Presbyterian Hospital and the College of Physicians and Surgeons as only the nucleus of the Medical Center, now contemplate expressly the addition of a maternity hospital, a dental school, a children's hospital; to be followed in due season by hospitals for scientific study and treatment of the eye, the ear, nose and throat; hospitals, psychiatric and neurologic, and other institutions that can co-operate profitably with the Presbyterian Hospital and Columbia's School of Medicine. Fortunately the site is, literally, a field so large that many additions of the indicated character can be made without crowding. This leads up to the consideration of the architecture which



South Elevation

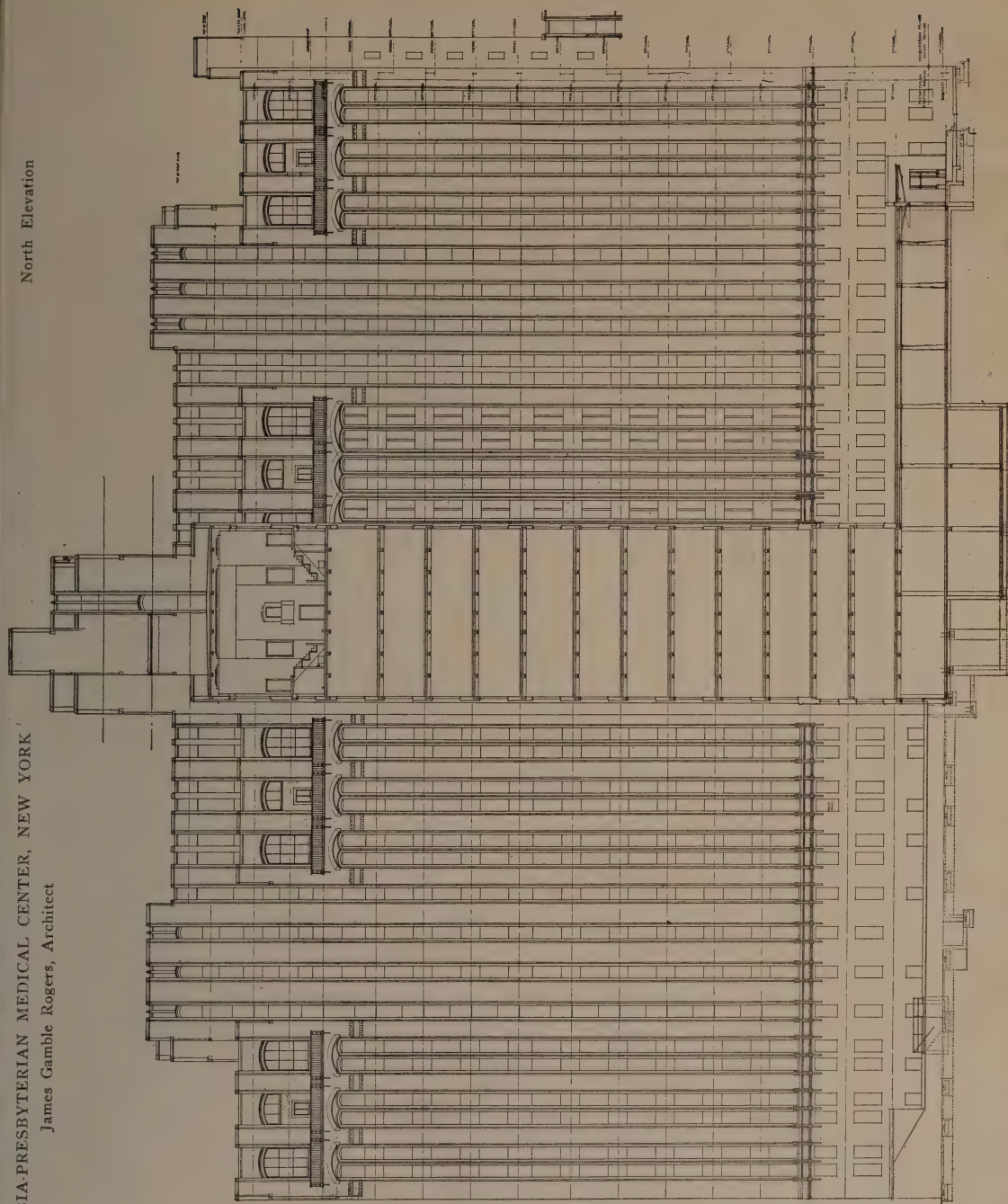
COLUMBIA-PRESBYTERIAN MEDICAL CENTER, NEW YORK  
James Gamble Rogers, Architect



North Elevation

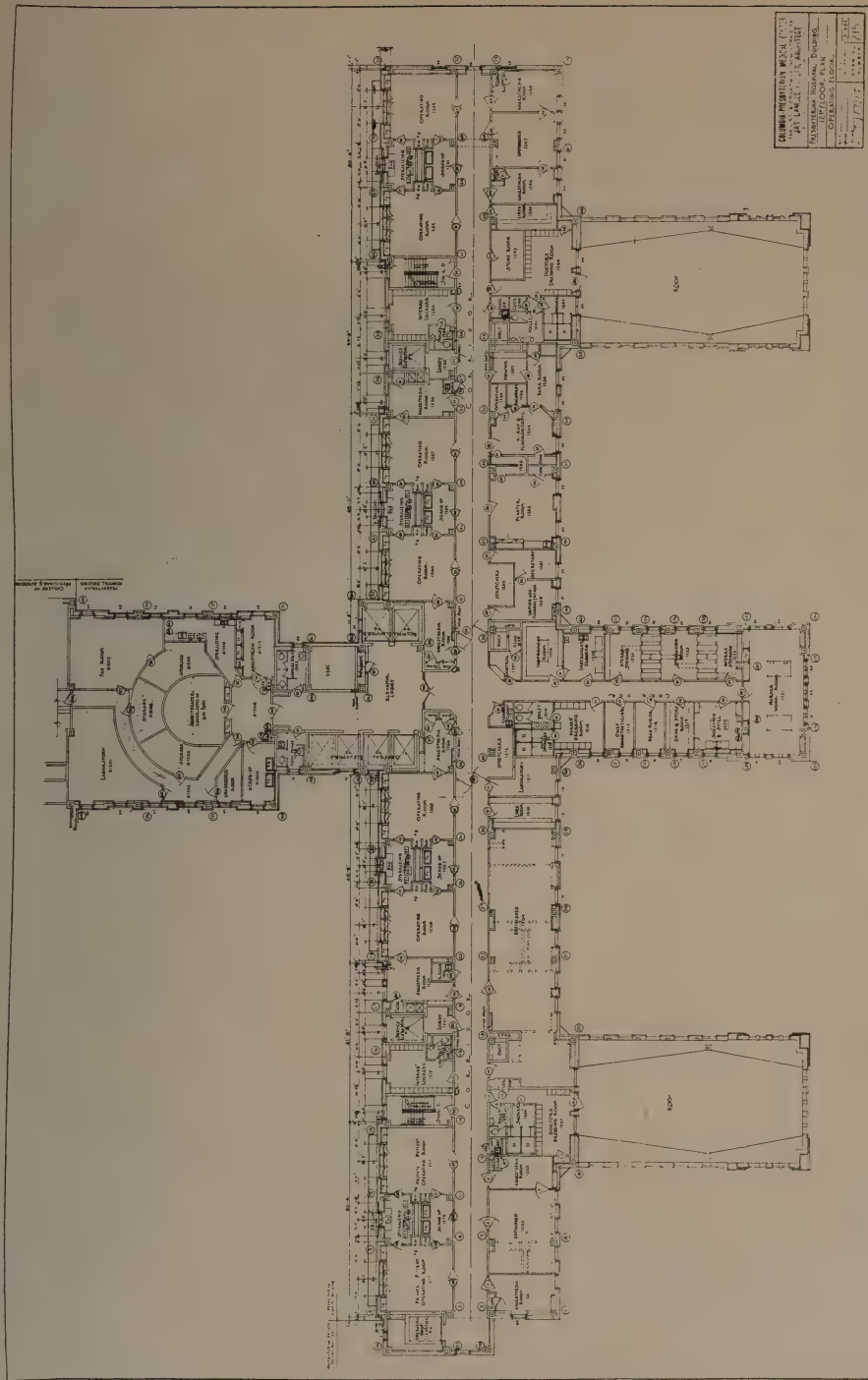
COLUMBIA-PRESBYTERIAN MEDICAL CENTER, NEW YORK

James Gamble Rogers, Architect









*The Architectural Record*

Plan of Twelfth Floor  
COLUMBIA-PRESBYTERIAN MEDICAL CENTER, NEW YORK  
James Gamble Rogers, Architect

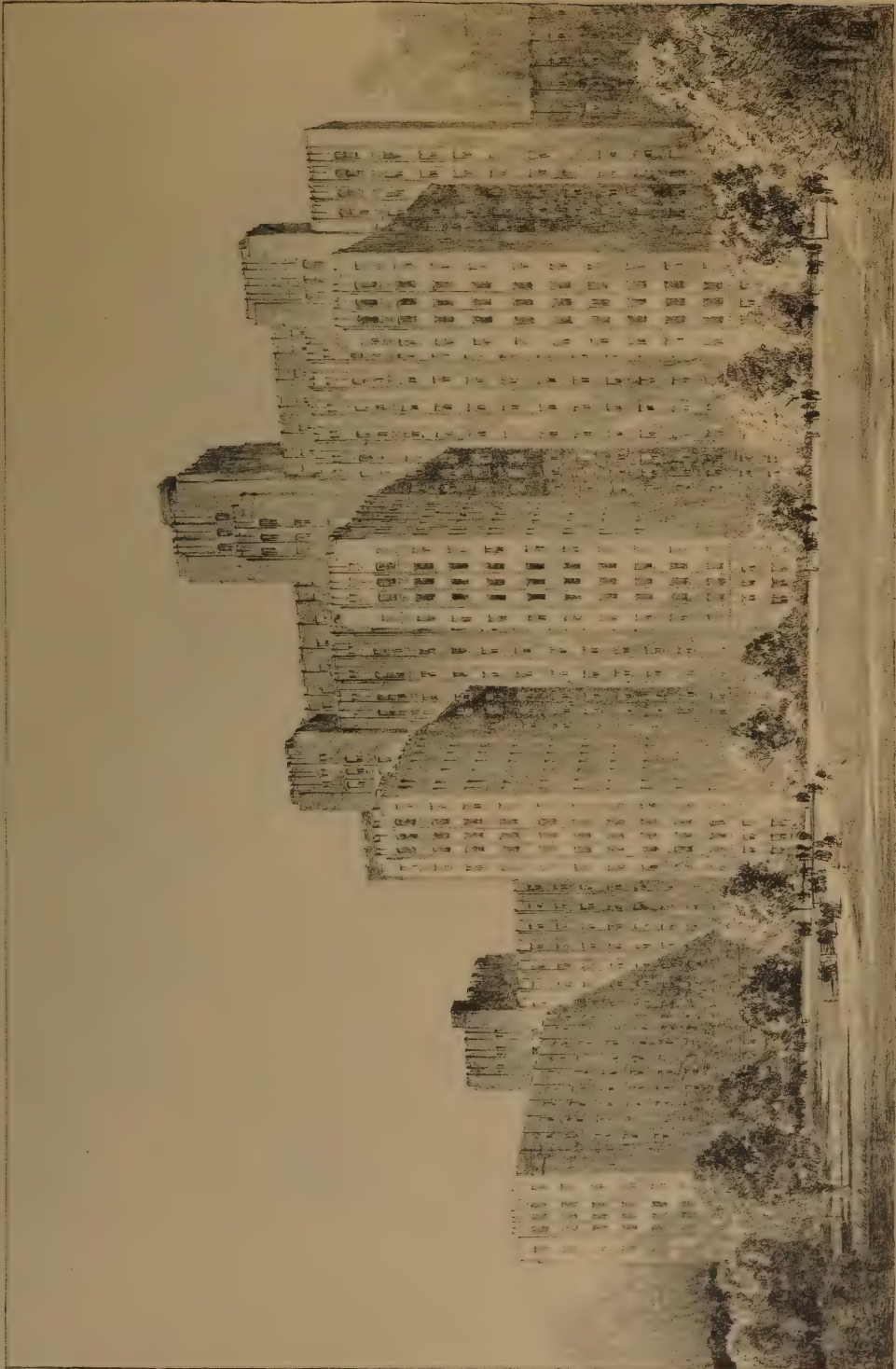
August, 1925

will be exemplified in structures so numerous—especially its relation to the environment. And so we speak of architectural *appositeness* and *oppositeness*: terms differing in only one letter, but that letter, significantly, the first.

The location of the buildings, in a residential district commanding a fine view of the Palisades and the Hudson River, has itself proffered a suggestion, which has happily been caught up from the subconscious to the conscious, in regard to the creation and employment here, architecturally, of silhouette and surfaces with the excellent quality of appropriateness to environment—the quality of being proper, fit, pertinent and well-adapted: in one word, *appositeness*. In this they will be differentiated very notably from such architectural works in New York as make a show of their own incongruity, their disharmony with adjacent buildings, with the landscape and the surroundings generally—the quality of being adverse, antagonistic: in one word, *oppositeness*. Therefore the architecture here will be, not of a conventional style, but such as the internal structure and the purpose of the undertaking require and the location suggests. Thus, some of the windows will be placed wherever daylight is most needed, not always just where the usual processional regularity decrees; the walls of steel with facing of brick, stone-colored or grey, will rise sheer and unbroken by dust-catching ledges or cornices; and a drawing which shows the general hospital section together with the private-patient pavilion—really a south elevation—resembles (if we rub out some of the details) those natural features in the landscape which are most impressively architectural, quite like walls of masonry yet rather like palisades that might have been built in those days when there were giants. Now, to any one or every one objecting that the great dike of rock called the Palisades is a rather severely simple prototype, let us reply immediately as follows: The height of the buildings in the southern portion of the field will be strictly limited, so that in the central or northern buildings the patients, the staff, and visitors may re-

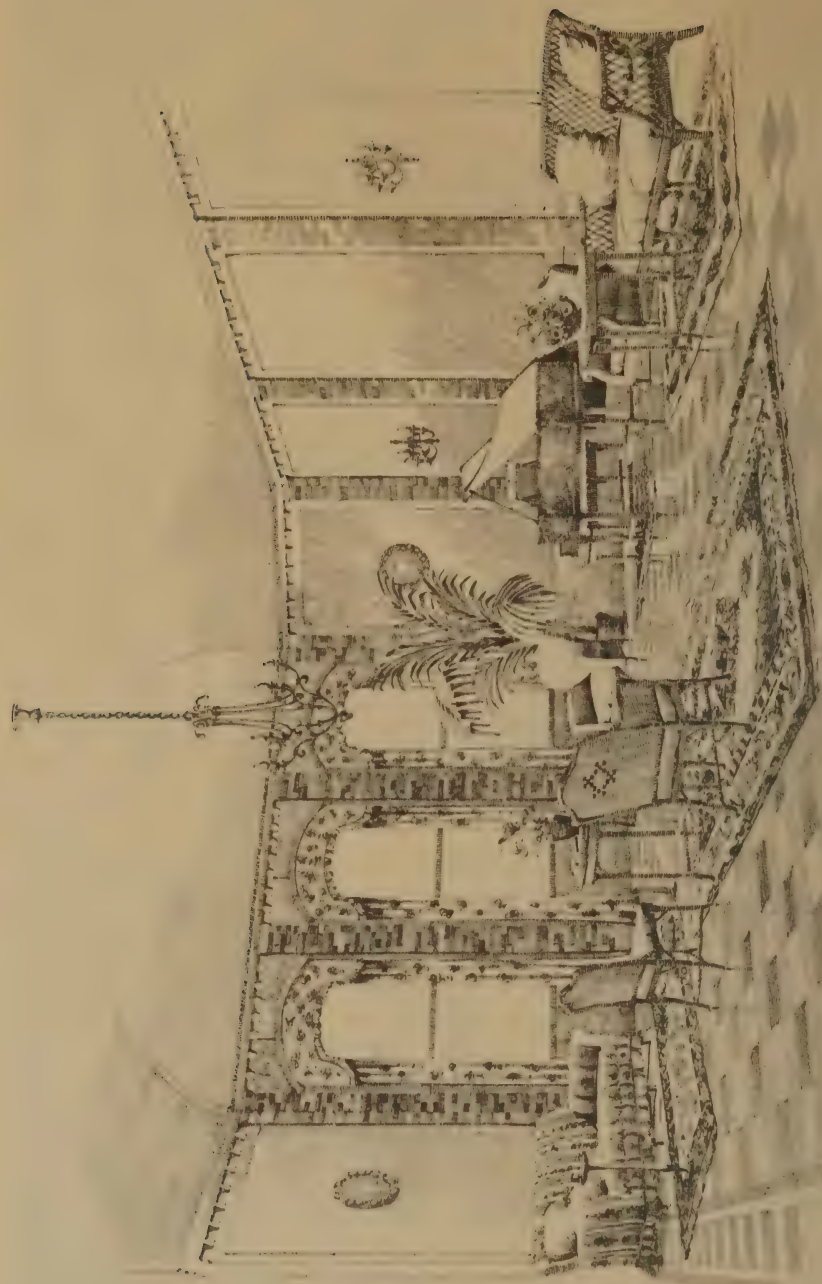
ceive full benefit of the sunlight. Accordingly there will be observable here the fine effect of a gradation of the heights of an assemblage of structures. And it is axiomatic (if indeed anything in æsthetics is axiomatic) that such an effect is decidedly enhanced whenever the units of the group have their architectural simplicity carried to the extreme which properly enough may be called architectural severity.

The entrance rotunda will be on the north (168th Street) side. This will rank as the main entrance, but for those who will use most frequently the Medical School building, southwest of the rotunda, a separate entrance will be provided, and perhaps the same freedom of access is assured to future frequenters of the clinic, the building for which will occupy a space southeast of the rotunda. On Fort Washington Avenue, which bisects the field, and in Broadway, there will be ambulance entrances; and the pavilion for private patients will have its driveway for visitors on the western side, and its independent ambulance court on the northern side. The main buildings will be fourteen stories high. The college section will face West 168th Street and the hospital section will face the south, with lawns and trees in the wide foreground. The two sections will be connected by a many-storied axis, the rooms in which will afford a meeting-ground shared in common by the two institutions and so furnished and equipped as to facilitate the work of both: an axis or nexus which, with its corridors, its shared facilities, is the very type of co-operation, the architect's way of satisfying the desire of owners or clients to labor conjointly. As a consequence of this arrangement (the authorities point out, when conveying their approval of the nexus or axis) physicians, surgeons and medical students will be enabled to divide their work between the Medical School lecture rooms, the consultation and treatment rooms, and the hospital wards, clinics and operating rooms without the loss of time and waste of energy which hitherto seemed unavoidable. It is pointed out also that the new group-



Private Patient Pavilion—Presbyterian Hospital  
COLUMBIA-PRESBYTERIAN MEDICAL CENTER  
James Gamble Rogers, Architect





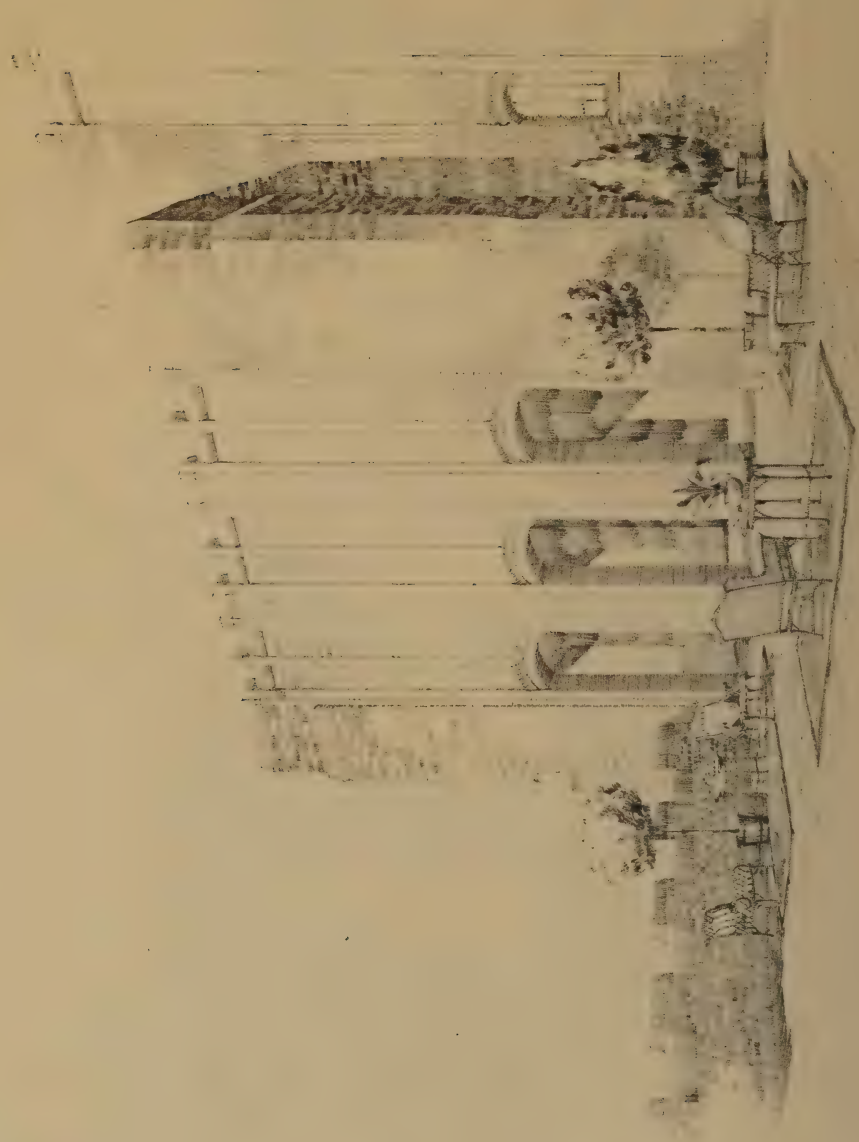
Music and Recreation Room

COLUMBIA-PRESBYTERIAN MEDICAL CENTER

James Gamble Rogers, Architect



Interior of Loggia  
COLUMBIA-PRESBYTERIAN MEDICAL CENTER  
James Gamble Rogers, Architect



Recreation Roof and Exterior of Loggia  
COLUMBIA-PRESBYTERIAN MEDICAL CENTER  
James Gamble Rogers, Architect



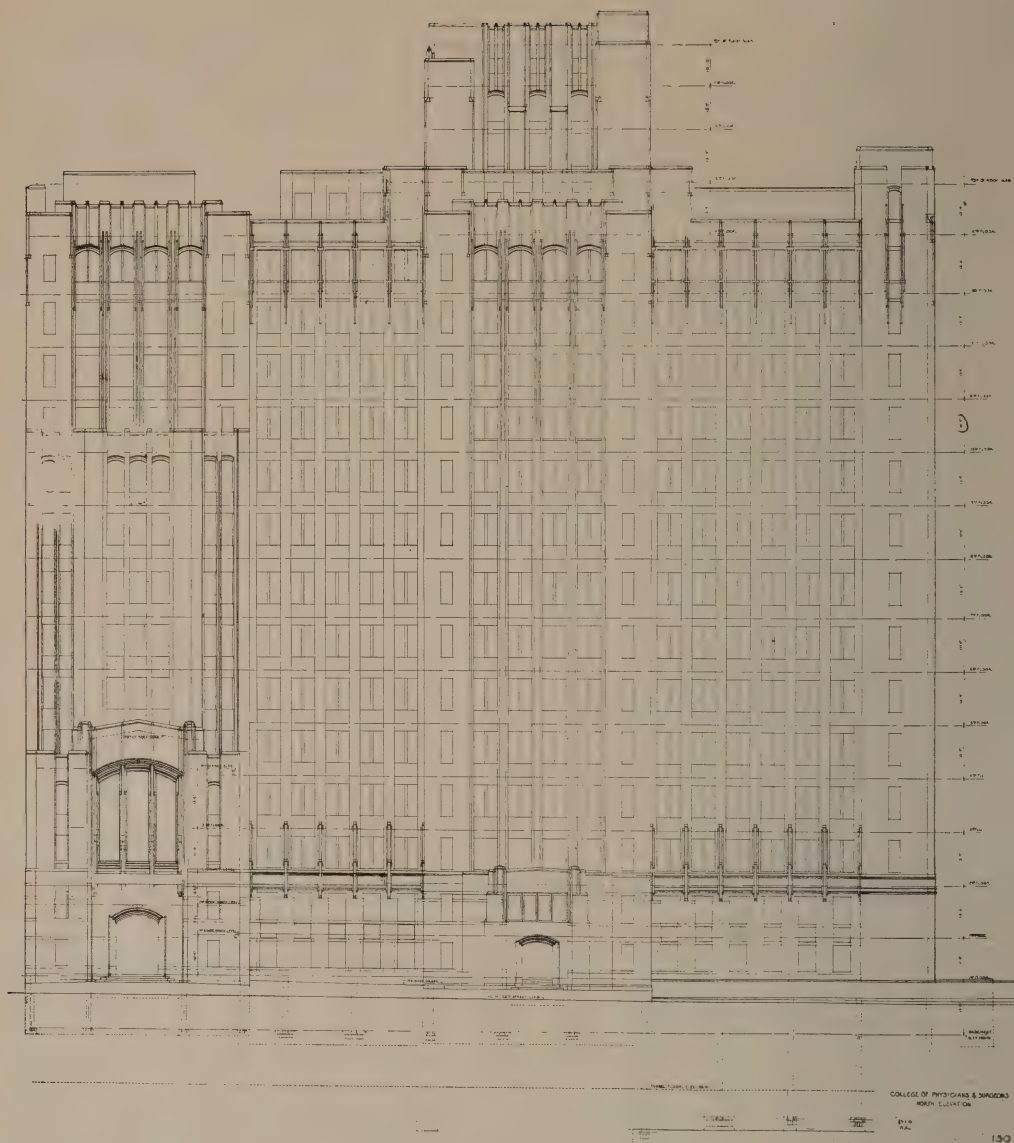
building has been designed with care, skill and insight so that it shall combine the best features of more than one hundred and twenty modern hospitals which have been the subjects of special and deliberate study. "Under the direction of the Joint Administrative Board, representing the two institutions, the plans have been evolved by James Gamble Rogers, architect of the Harkness Memorial Quadrangle at Yale. [See ARCHITECTURAL RECORD, September, 1921, Vol. 50, pp. 163-182.] They are dominated by one major consideration—the welfare of the patient." And the Medical School building will be so completely equipped for the training and education of students and for research by those who devote themselves to particular branches of the profession that here the dominating major consideration may seem to be—with good reason—the welfare of medical science.

The hospital section will comprise at least ten, or eventually perhaps eleven ward-floors, each of which will be a small-scale hospital with three twelve-bed wards, two five-bed, two four-bed and ten one-bed rooms; also with three solaria or sun-parlors, a treatment room for minor operations, two diet kitchens and a clinical laboratory. The bedrooms, small but cheerful, will have the advantage of direct sunlight every day in the year. At the entrance to the twelve-bed wards there will be a station for a nurse, through whom friends may have direct access to patients or receive reports of their condition by telephone. The ideal which is now in a fair way to be realized has been expressed as follows: Picture a modern one-story hospital, containing in all sixty-four ward beds, with its own operating staff, equipment, sun-parlors, minor laboratories and dietary arrangements. Place ten or more of these complete units one above another, and on the uppermost "a floor containing eight operating rooms, anæsthetizing rooms, and an operating amphitheatre. Still above, place a shallow mezzanine floor for visitors and students; and then add quarters for the house and administrative staffs, a gymnasium and a roof-garden. A private-

patient wing adjoining completes the picture of the new Presbyterian, combining the advantages of a small intimate hospital with those of a great metropolitan institution." . . . Certainly those sentences are worthy of preservation just as they stand, although no mention is made of the first floor above the ground, the important administrative floor. The three solaria on each of the ward floors, affording room for one-third of the patients in that ward, will be features in an elaborate system designed especially for the advantage of convalescents, a system including two recreation roofs and several open-air loggias. The promise is given that every patient who is permitted to leave his bed will find comfortable, health-promoting surroundings to hasten his recovery. And the principle has been recognized, very wisely, that the welfare of the patient is in no small degree dependent on the welfare of the staff. Unusual attention, therefore, is being paid to that subject; and a suggestion which was entertained while this article was in preparation related to an Internes' Club, for which an expenditure of \$100,000 might well be made, for the comfort and well-being of young physicians living at the hospital.

Progressive ideas have been characteristic of the Presbyterian ever since its foundation, as a new kind of hospital, a pioneer, in 1872; and so we find without surprise that the modern way of looking at things is exemplified, in the plans for the Private-Patient Pavilion, by the provision of living quarters for visitors. The ground floor of that pavilion will have a number of rooms which will be furnished and rented exactly as though they were rooms at a good hotel, the purpose being, of course, to enable friends of a patient to live in comfort as near as possible to the object of their solicitude. The estimated cost of the pavilion is \$1,436,700. The annual profit (estimated at more than \$40,000) will be used to meet the cost of free work in the wards.

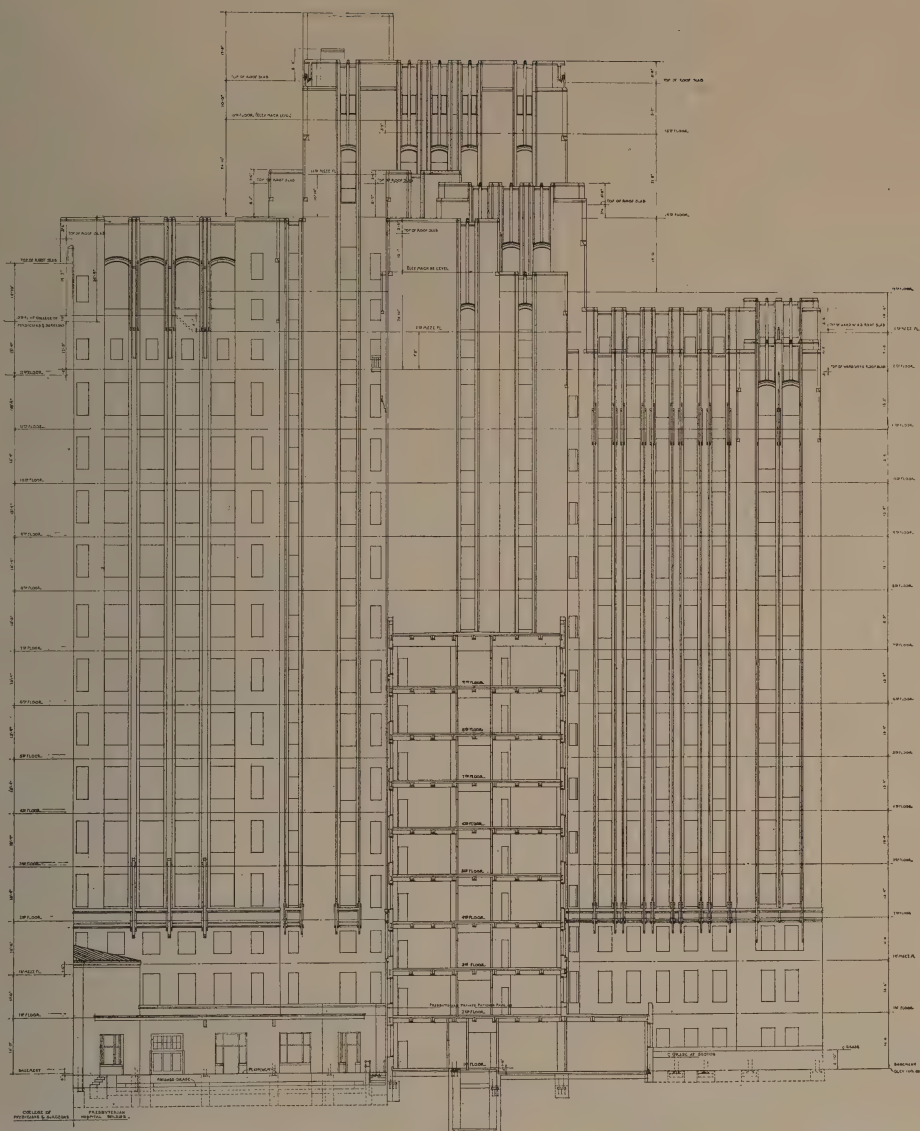
The Medical School, the general hospital, and, no doubt, the special hospitals which have been mentioned, and which will be connected by covered passage-



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North Elevation, College of Physicians and Surgeons  
COLUMBIA-PRESBYTERIAN MEDICAL CENTER, NEW YORK  
James Gamble Rogers, Architect



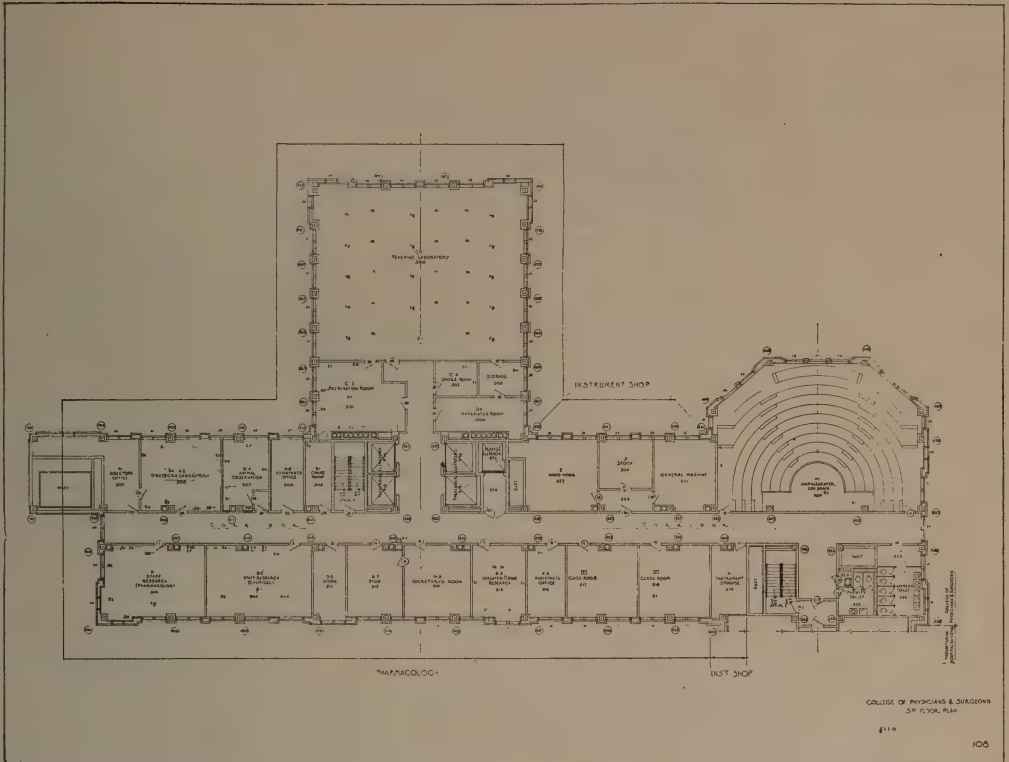
*The Architectural Record*

*August, 1925*

West Elevation, College of Physicians and Surgeons  
 COLUMBIA-PRESBYTERIAN MEDICAL CENTER, NEW YORK  
 James Gamble Rogers, Architect



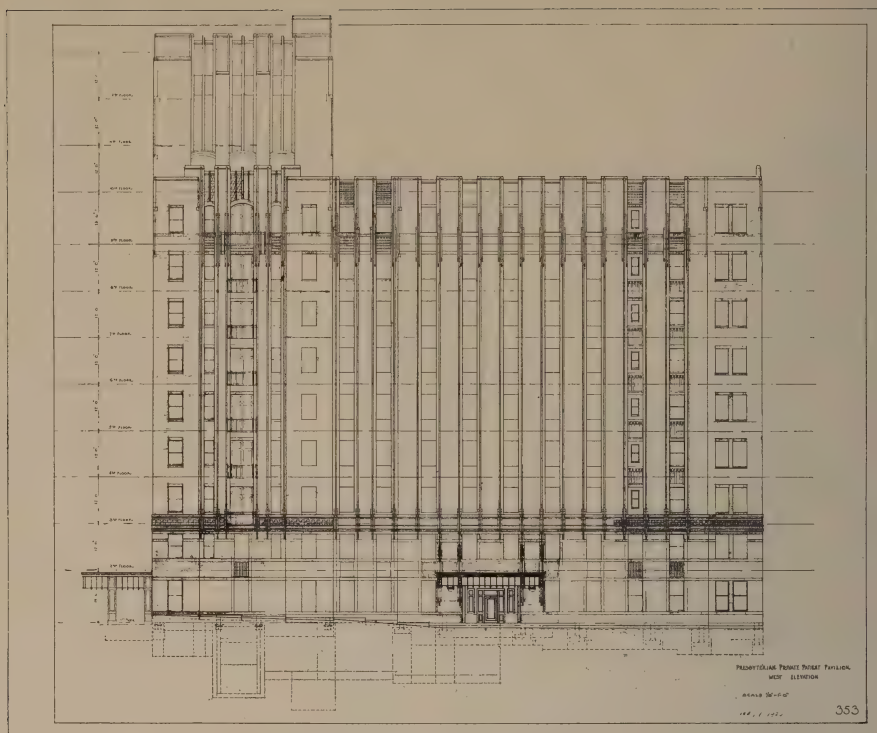




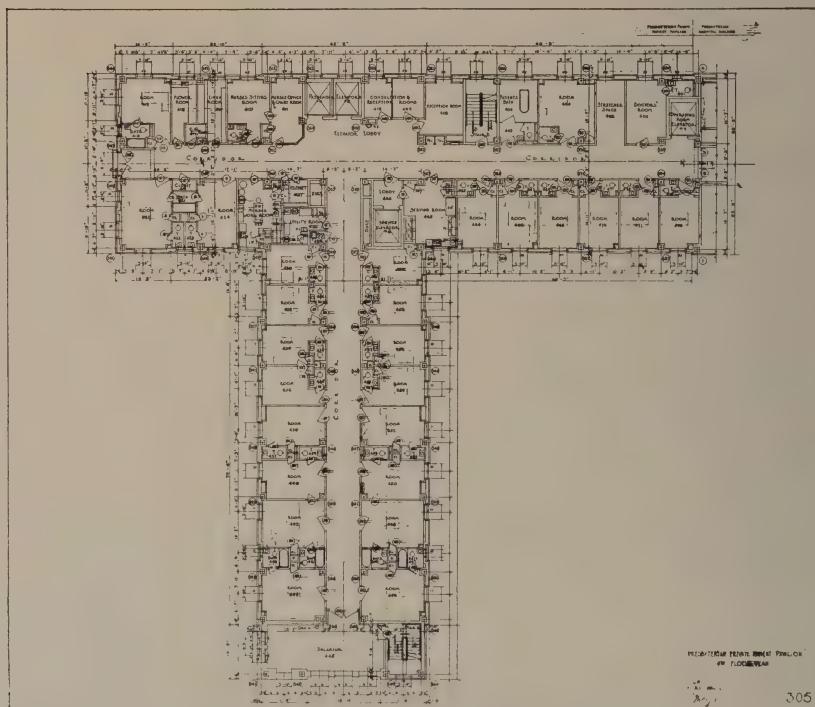
Plan of Fifth Floor, College of Physicians and Surgeons  
COLUMBIA-PRESBYTERIAN MEDICAL CENTER, NEW YORK  
James Gamble Rogers, Architect

ways with the main group-building, will share the power plant, heating, laundry, transportation and store-house facilities, and some of the laboratories. Obviously here is a prospect of economizing. It also seems desirable to arrange for an economical use of the ward-floors, a result which may be attained if, at first, patients can be cared for in, say, five floors, with a capacity of three hundred and twenty ward beds as compared with two hundred and twenty in the Madison Avenue-70th Street buildings. That seems reasonable. The other ward-floors may, then, be used for the temporary accommodation of the School of Nursing as well as of special hospitals. The future expansion of the general hospital will thus be provided for without involving any extravagant carrying charges meanwhile. In view of such economies, which

the plans of construction make possible, the authorities think that the cost of conducting the new Presbyterian Hospital will compare very favorably with the present hospital budget: that there will be, in fact, an annual comparative saving of ten per cent, approximately. And this pioneer among hospitals will husband its resources so that the more generously it may realize the ideal of Marcus Aurelius—may find the joy of life in heaping good on good—even as hitherto it has been open, without restriction, to all; has sent its visiting nurses with necessary supplies into the poorer districts of the city, and from the slums has taken away, at least for a period of healthful recreation at Hill Top Camp, children who suffer from malnutrition, heart disease and tuberculosis; has attracted the support and the services of men and



West Elevation, Private Patient Pavilion



Plan of Fourth Floor, Private Patient Pavilion

COLUMBIA-PRESBYTERIAN MEDICAL CENTER, NEW YORK

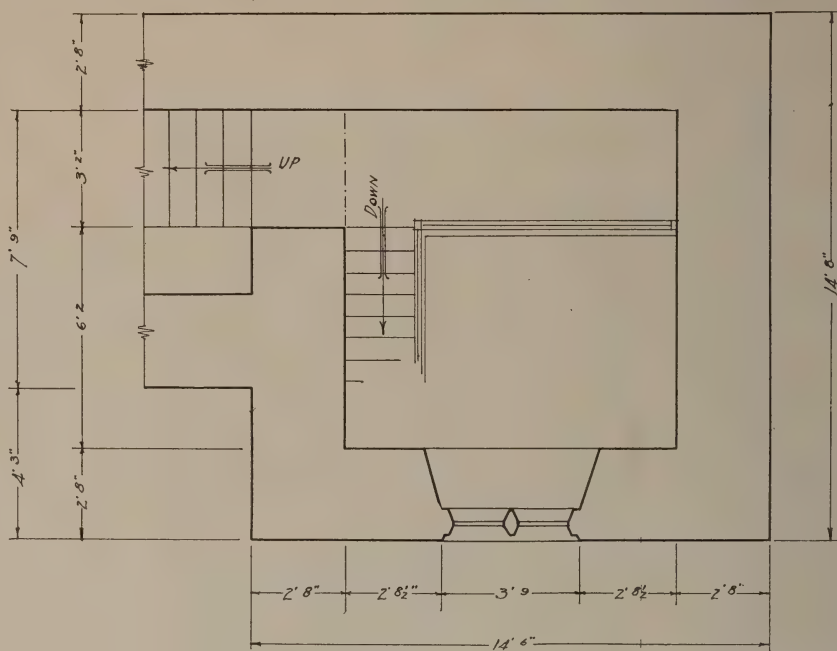


women of every faith. Finally, in association with Columbia and in this wisely-planned union of many organizations, each with its own fashion of heaping good on good, it has earned the chance to show what is worthy of the golden age of practical beneficence.

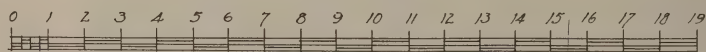
There remains not a bit of doubt as to the completeness of this striking new demonstration of the power which we have mentioned above—the power of convincingly good plans. Before the first of May gifts to the hospital brought down to easily manageable proportions the amount to be obtained by public subscription. On May 3 it was made known that the institutions which, up to that time, had decided to become the associates of the distinguished founders at the Medical Center were the following: The New York State Psychiatric Institute and Hospital; the Neurological Institute, now in East 67th Street; the Babies'

Hospital, now at 55th Street and Lexington Avenue; the Sloane Hospital for Women; the Vanderbilt Clinic, now at 60th Street and Amsterdam Avenue, and (naturally) the School of Nursing connected with the hospital at Madison Avenue and 70th Street. On May 7th the Committees of the Presbyterian Hospital Building Fund Campaign received a report confirming the anticipated gift of \$100,000 for a recreation roof—truly a vast *azotea* high above dust and noises of the city: level, tile-floored, with uncovered spaces where games can be played; with glass-enclosed loggias, one for convalescing men and one for convalescent women; with a gymnasium, sixty feet long and thirty-five feet wide, which may prove to be of use especially to young members of the hospital staff. Thus fulfilment in all respects becomes possible, the plan being really good and so strongly held in mind and in hand.





PLAN





CHURCH OF STRATFORD-UNDER-CASTLE, WILTSHIRE, ENGLAND

# — The — ENGLISH PARISH CHURCH AND ITS DETAILS

By  
*Robert M Blackall*  
*Measured Drawings and Photographs by the Author*

## TOWER AND NAVE WINDOWS IN THE CHURCH OF STRATFORD-UNDER-CASTLE, WILTSHIRE, ENGLAND

The two windows shown on pages 118 and 119 are good examples of the nave windows in the small churches of England; the one on page 118 is a two-window unit with the moulding flat and the other is a three-window unit with curved moulding in the mullions.

Pages 120 and 121 illustrate the simplest type of window used in the English parish church; the mullions have flat surfaces, there are no trefoils in the arch and the jamb repeats the mullion section; the glass is leaded and of plain color.

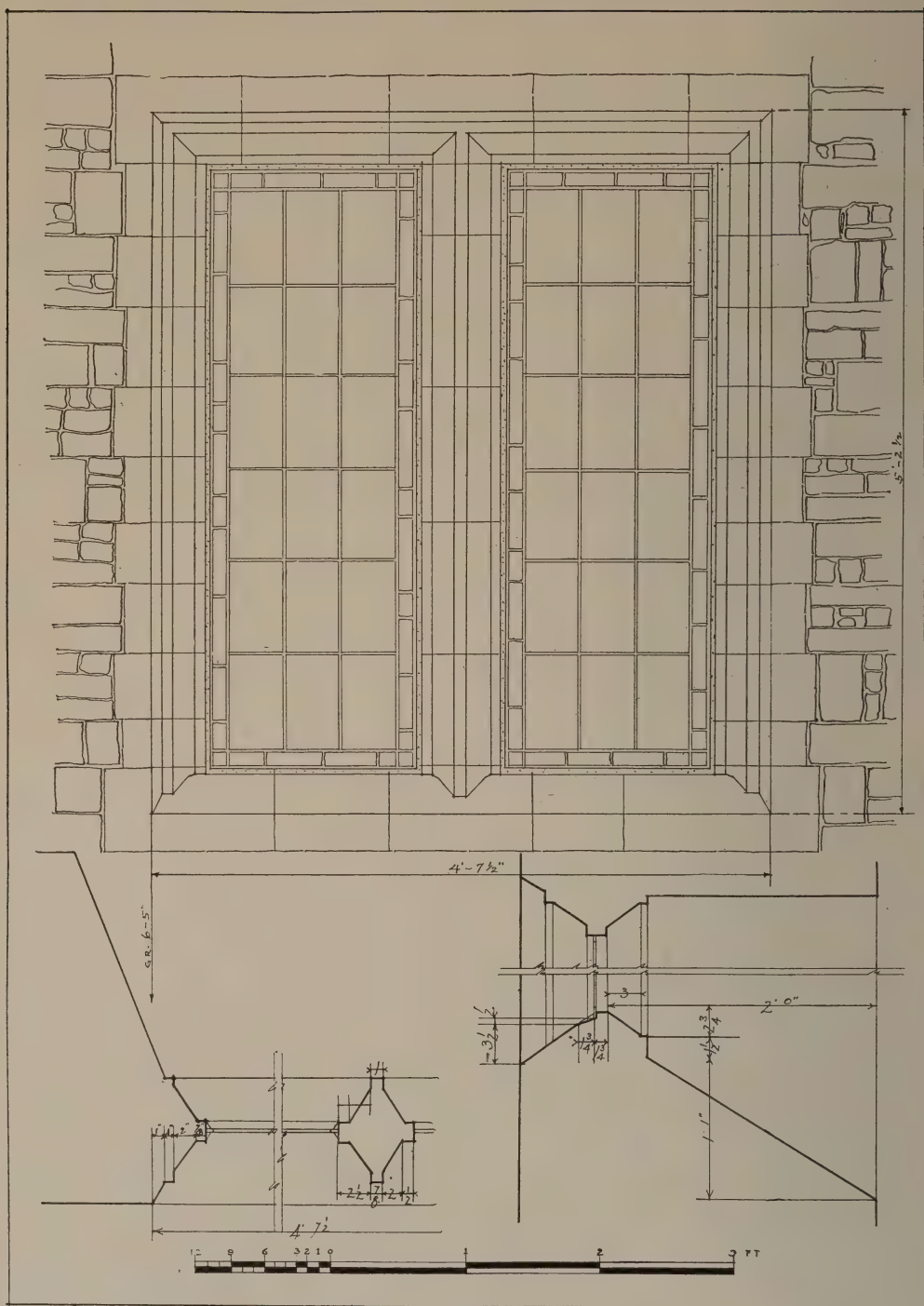
The material used in the building of this church is the light gray stone of the

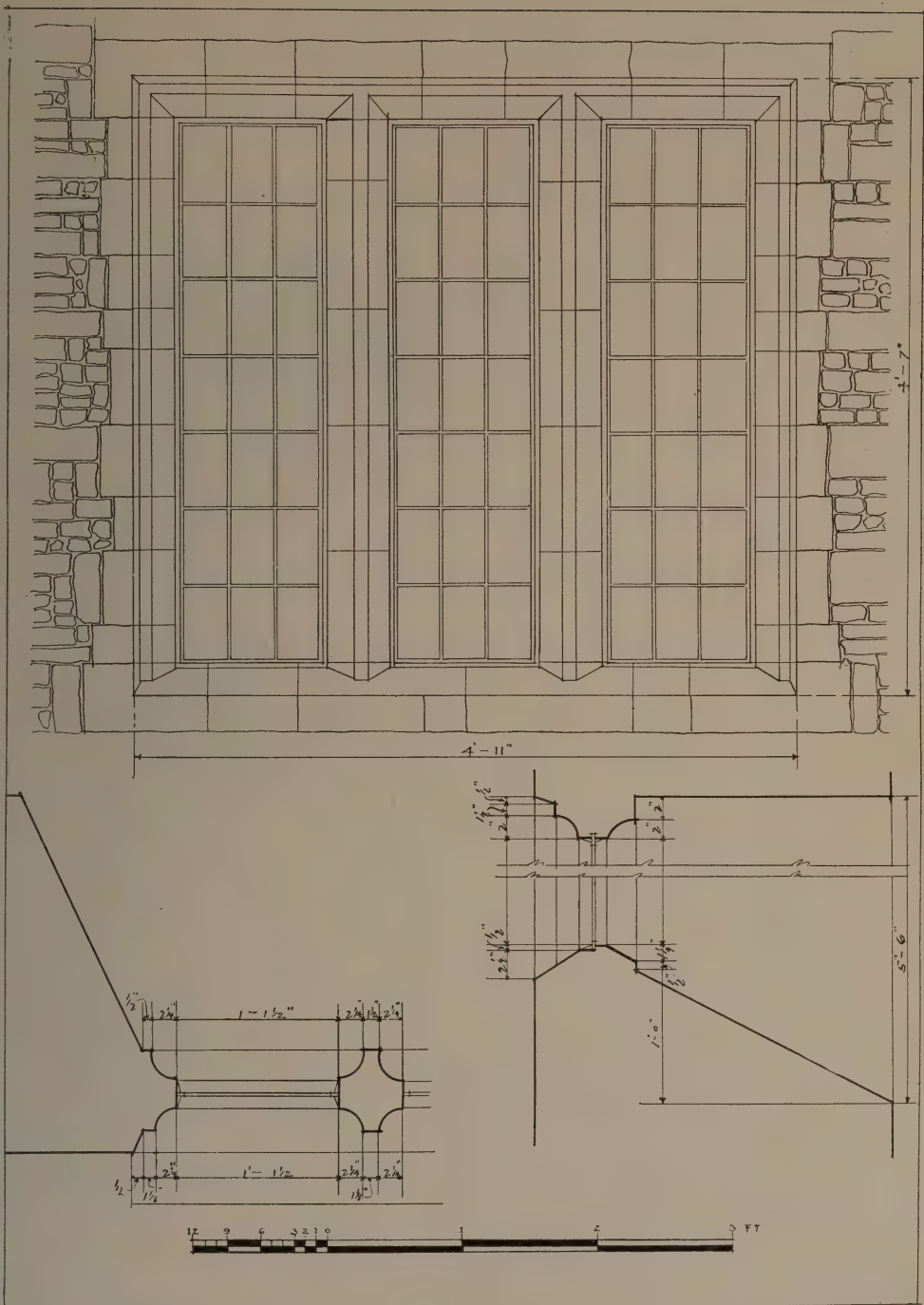
Cotswold district; the walls are of flint stone placed between larger blocks of this same Cotswold stone.

Very little stained glass is found in these small churches, unless it is a fairly modern memorial recently given to the church. This is due in a large measure to the glass having been destroyed, and also to the fact that these churches have been built by the people for use, and not, as is the case in France, as memorials.

The usual custom is for the apse to be cared for by the clergy and the nave by the people. It is evident that the country churches have been built to serve people with small incomes, and that is one reason why they are built of material close at hand and are so extremely simple in detail.







*The Architectural Record*

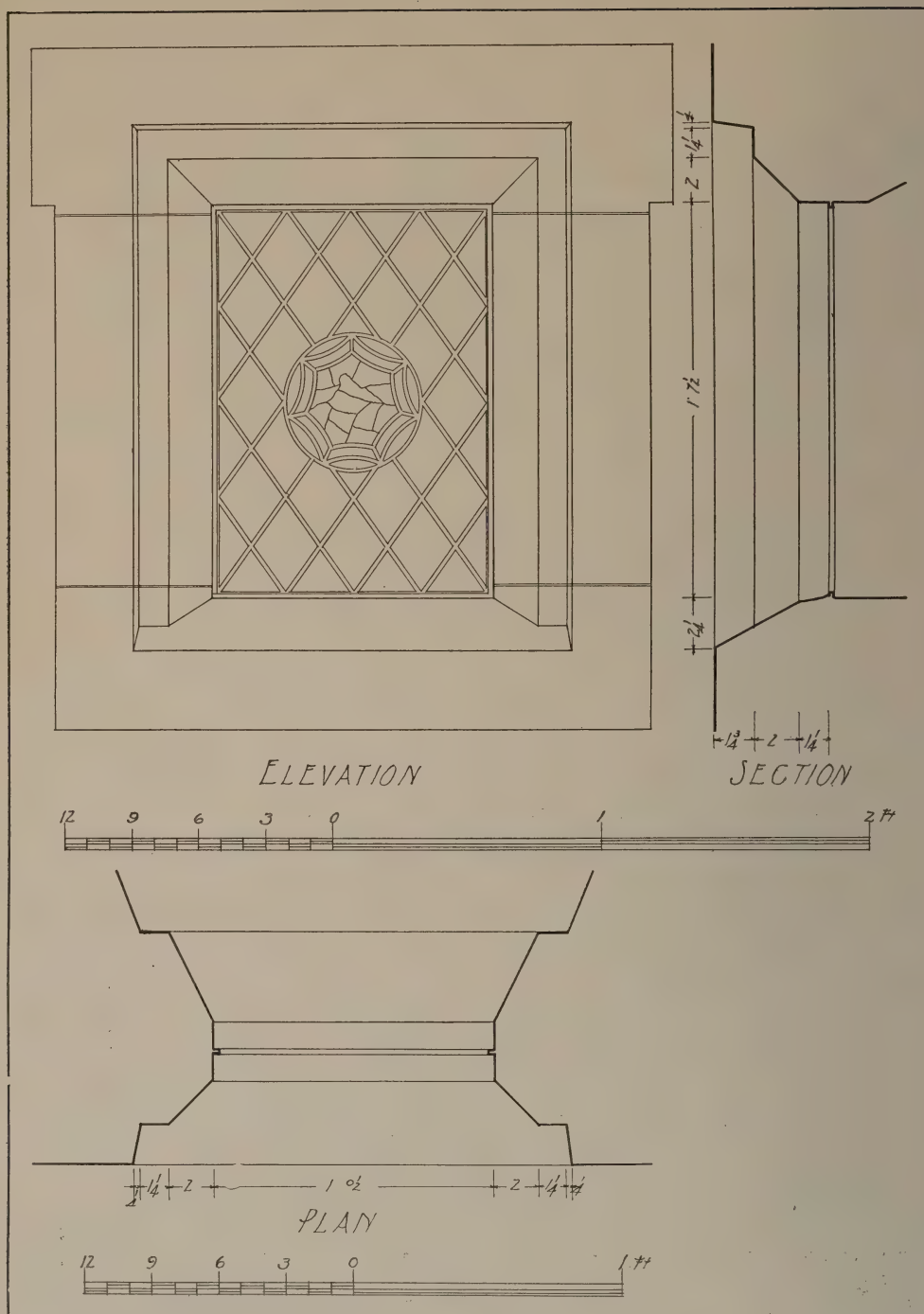
August, 1925

Nave Window (Three-Window Unit)  
 CHURCH AT STRATFORD-UNDER-CASTLE, WILTSHIRE, ENGLAND  
 Measured and Drawn by Robert M. Blackall









VICAR'S WINDOW IN THE CHURCH OF  
STRATFORD-UNDER-CASTLE,  
WILTSHIRE, ENGLAND

This window, which dates from the fourteenth century, gives light to the Vicar's study at the rear of the church. Like the windows described in the foregoing pages, this is also an extremely simple one, relying on its stained glass for interest. In the center of the window is some highly-colored glass while the rest of the glass is plain and neutral in tone. An extremely effective result is thus obtained in enhancing the beauty of the central portion.

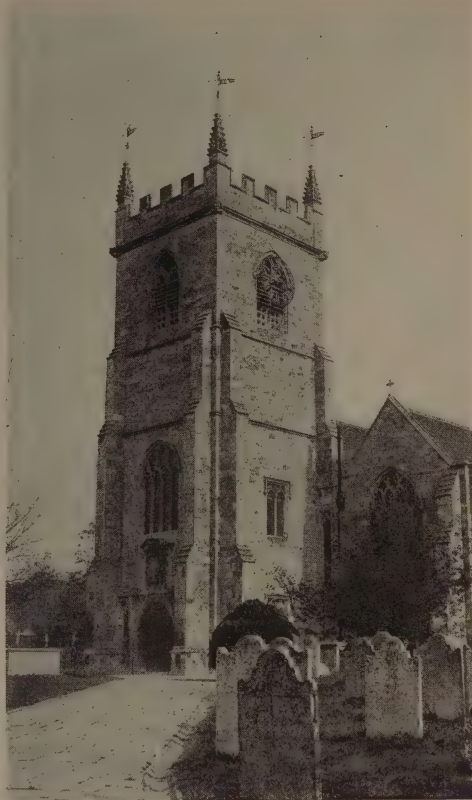
NAVE WINDOW IN  
CHURCH OF ST.  
EDMUNDS, SALIS-  
BURY, ENGLAND

The Church of St. Edmunds at Salisbury is of the fully developed three-aisle type, and we would naturally expect to find the windows typical of the late period, depending somewhat on the time that the full development in the plan was reached.

Thus we see the nave window is of the modified perpendicular style. Instead of the pointed window, which is found in the earlier periods, this type of

window is somewhat flat—a characteristic of the perpendicular style. It is divided by three mullions.

The width of the window inside is 9'-10"; the mullion is 5½" wide, by 1'-3" long, and these mullions are placed 2'-2" on centers. The depth of the reveal is 1'-3" on the inside, and the height of the lead in the glass is 15".



CHURCH OF ST. EDMUNDS, SALISBURY,  
ENGLAND

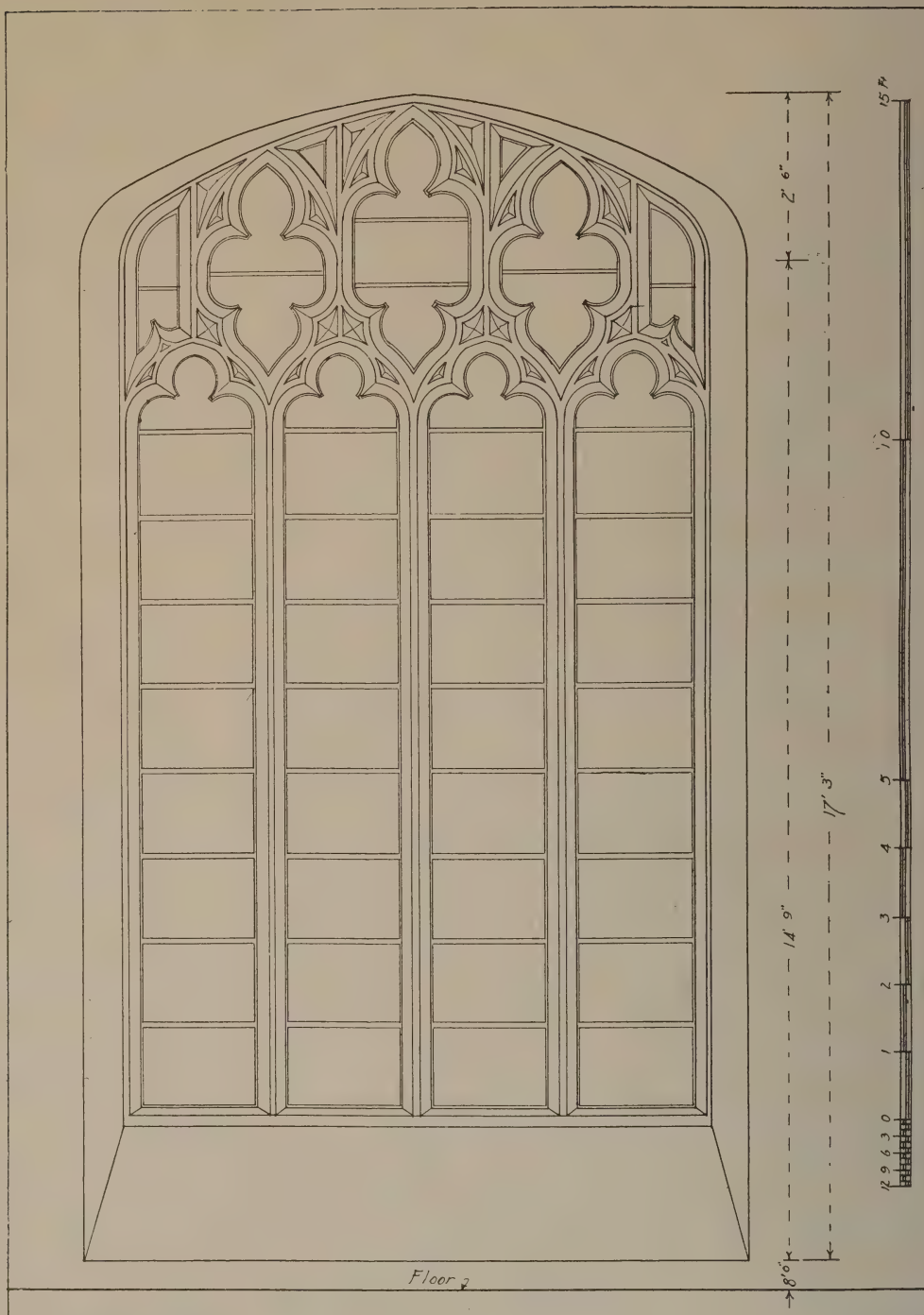
TOWER DOOR OF  
THE CHURCH AT  
STRATFORD-UNDER-  
CASTLE, WILT-  
SHIRE, ENGLAND

The doorway of this church—built in 1711, as the statement over the door reads—has very pleasing proportions. It is the door leading to the tower, and, although in the center of the building, is rarely used, for in the English parish churches the side doorway is the usual entrance. As shown in the section on page 127, the bottom of the door is 6" below the level of the ground. In fact, most doorways in these small churches swing in, which,

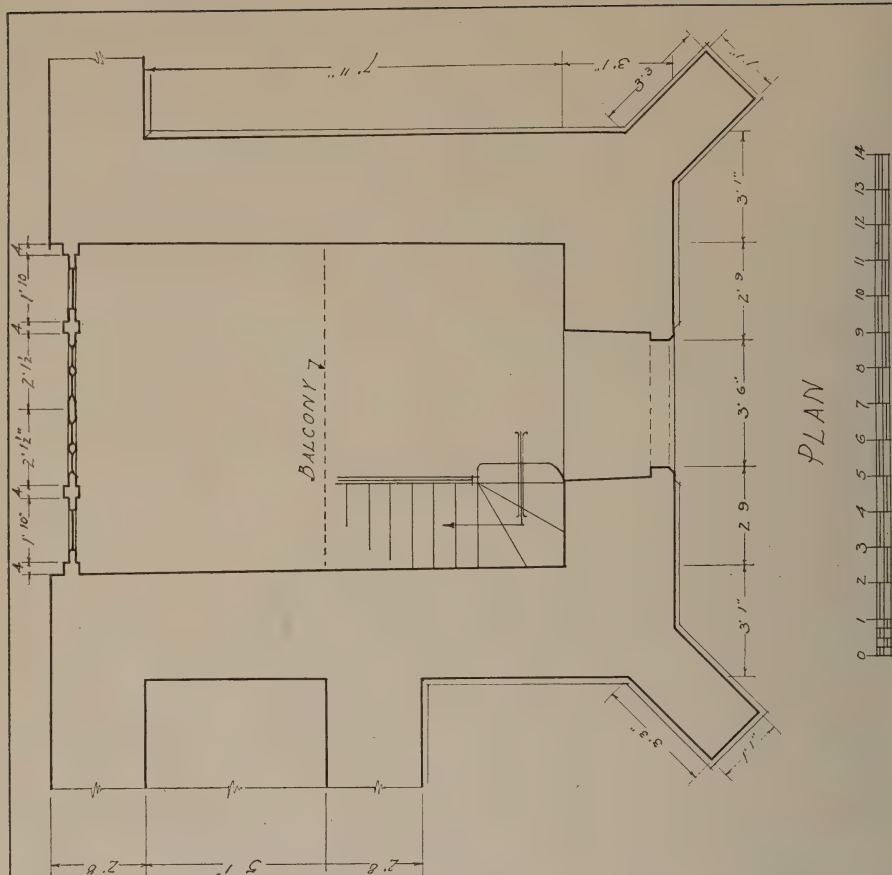
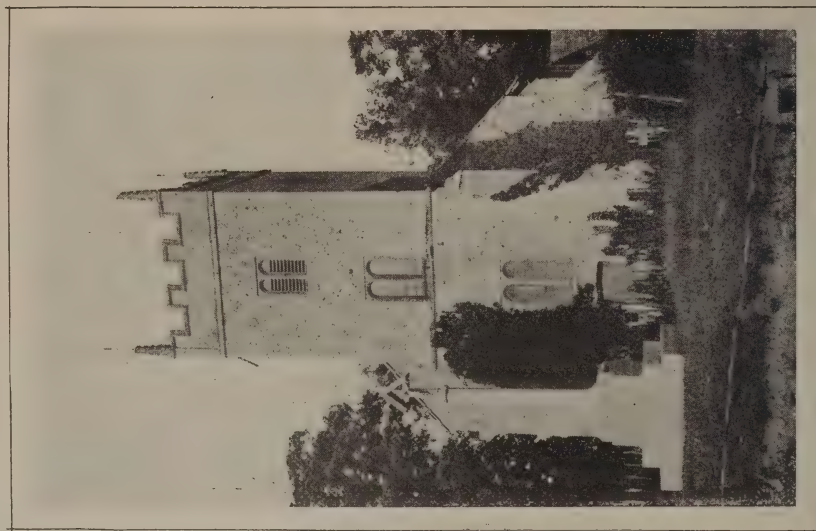
in the climate of this country, would be disastrous. In a great many of the churches one finds the level of the nave below that of the surrounding ground.

This door is approximately six feet high and three feet six inches wide.

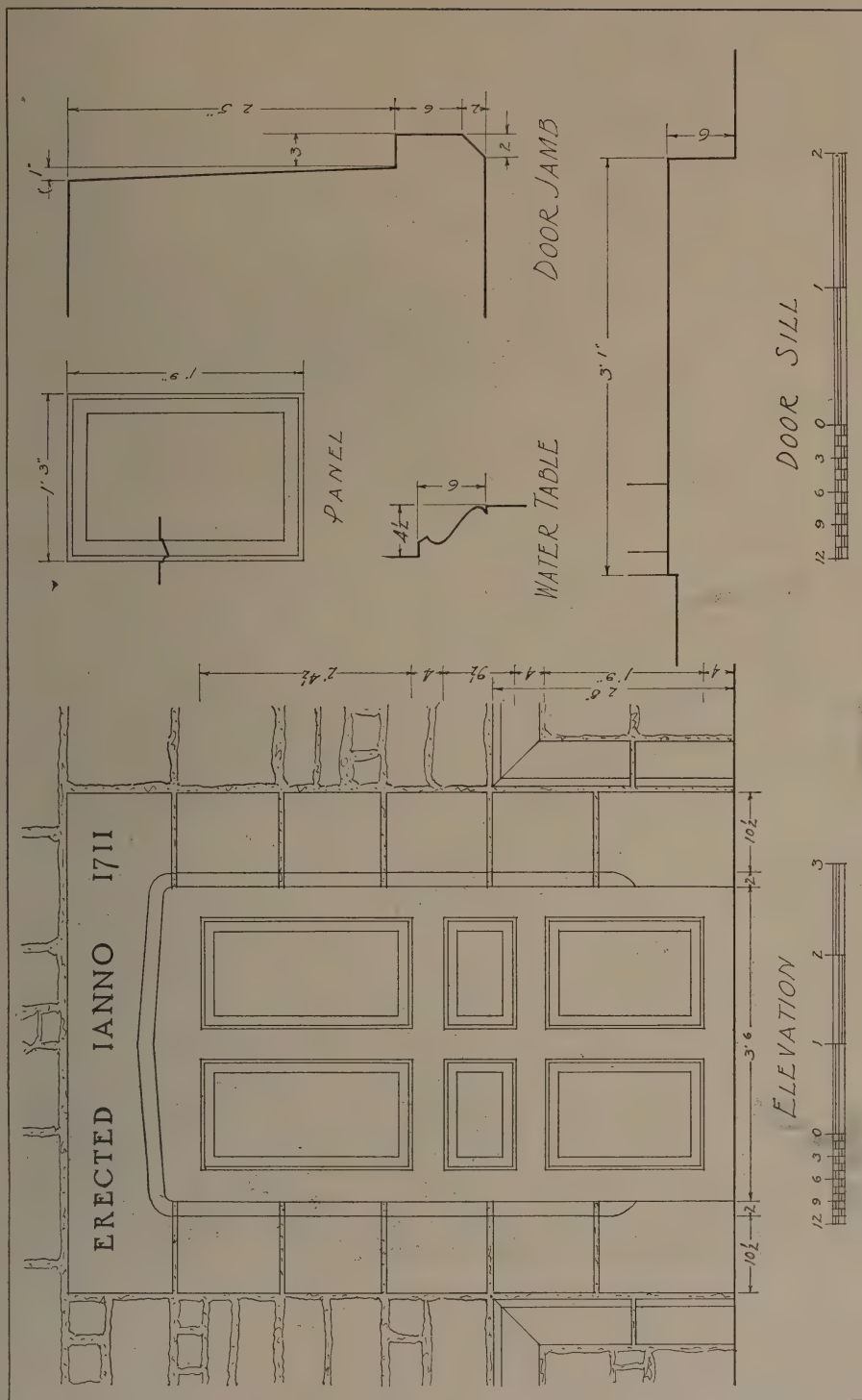












The Architectural Record

Tower Door  
CHURCH AT STRATFORD-UNDER-CASTLE, WILTSHIRE, ENGLAND  
Measured and Drawn by Robert M. Blackall

August, 1925



*The Architectural Record*

CALVARY—Simple Cross and Altar  
CHURCH AT PIQUEBOEUF, BRITTANY

*August, 1925*



CALVARY, CHURCH AT LOCCUÉNO, BRITTANY

# BRETON CHVRCHES

*By*  
*Aymar Embury, II*

## PART II. THE CALVARIES

A FURTHER CHARACTERISTIC feature of Breton art which gives expression to the religious sentiment and love of mysticism inborn in this Celtic race, is the number of monuments known as the "Calvaries" erected throughout Brittany, though found nowhere else in France. These are representations of the Crucifixion, found usually in the churchyards of pilgrimage churches, but sometimes by themselves; they may be only a simple cross and altar like that at Piqueboeufs shown on the opposite page or a full panorama of the life of Christ like that at Plougastel-Daoulas on page 131. The cross at Pique-

boeufs bears a singular resemblance to some of the Celtic crosses spoken of in Part I of this article, and, while of the crudest workmanship, is not without a certain naive dignity.

The Calvary at Plougastel is perhaps the most elaborate in Brittany. Erected in 1602-4, it is a sort of sculptural panorama of all the principal events in the life of Christ, and has long been an important pilgrimage shrine. That at Guéhenno, near Josselin, on page 130, is even more interesting in composition and with better sculpture. Behind this Calvary is an ossuary, where the bones





*The Architectural Record*

*August, 1925*

THE CALVARY AND OSSUARY AT GUÉHENNO, NEAR JOSSELIN, BRITTANY



*The Architectural Record*

*August, 1925*

THE CALVARY AT PLOUGASTEL-DAOULAS, BRITTANY





CALVARY, CHURCH AT VOUGAY, BRITTANY

of the parishioners are transferred from their graves after a certain time. The Calvary of the little church at Vougay is a simple cross in the church yard, but is unique in being surrounded by a high wall surmounted by delightfully naive figures of the saints and the Virgin (see above).

Perhaps the commonest type of Calvary is that used at Locquénoilé (page 129) where a column supports a sort of three

branched candlestick with figures of saints on the outside and a crucifix in the center. Some of these are very beautifully carved, and all are representative of that deeply religious feeling which pervades the common life of every Breton. There is a Calvary like this in the main street of the little town of La Trinité, just opposite a café called "Le Ressort des Quatres Evangelistes." I used to expect to see them there of a Saturday night.



# P O R T F O L I O

## C U R R E N T A R C H I T E C T U R E



THE HUTCHINSON BUILDING, BOSTON, MASSACHUSETTS  
(Erected on the site formerly occupied by the "Old Corner Book Store")  
Ralph Harrington Doane, Architect

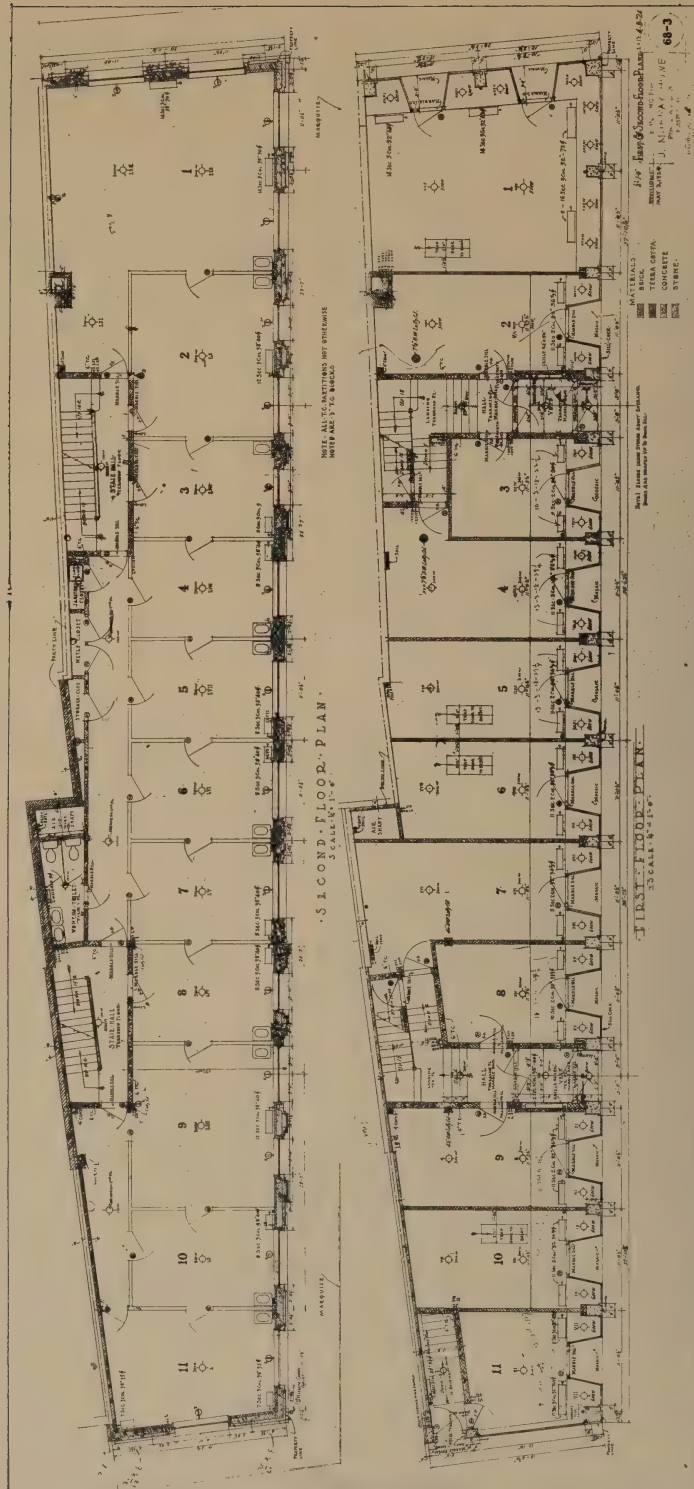






THE HUTCHINSON BUILDING, BOSTON, MASSACHUSETTS  
(Erected on the site formerly occupied by the "Old Corner Book Store")  
Ralph Harrington Doane, Architect





THE HUTCHINSON BUILDING, BOSTON, MASSACHUSETTS  
(Erected on the site formerly occupied by the "Old Corner Book Store")  
Ralph Harrington Doane, Architect



RESIDENCE OF MRS. ARTHUR VINCENT, PEBBLE BEACH, CALIFORNIA  
George Washington Smith, Architect







RESIDENCE OF MRS. ARTHUR VINCENT, PEBBLE BEACH, CALIFORNIA  
George Washington Smith, Architect





RESIDENCE OF MRS. ARTHUR VINCENT, PEBBLE BEACH, CALIFORNIA  
George Washington Smith, Architect







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THE HIGH SCHOOL, PATCHOGUE, LONG ISLAND, N. Y.

Tooker & Marsh, Architects

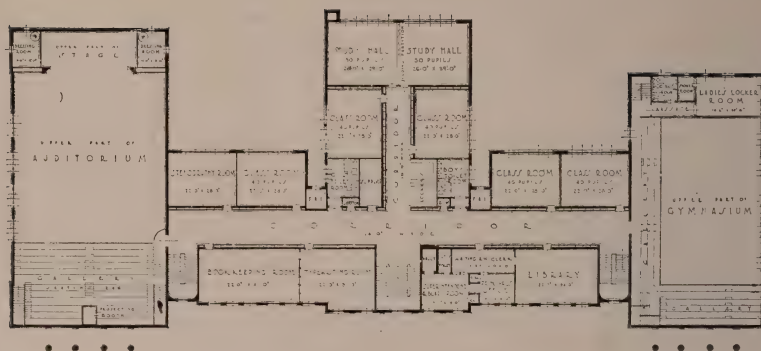


• GROUND FLOOR PLAN •

SCALE 1/8" = 1'-0"

• HIGH SCHOOL AT PATCHOGUE, N.Y. •

TOOKER & PALIN, INC.  
ARCHITECTS  
101 PARK AVE. NYC



• FIRST FLOOR PLAN •

SCALE 1/8" = 1'-0"

• HIGH SCHOOL AT PATCHOGUE, N.Y. •

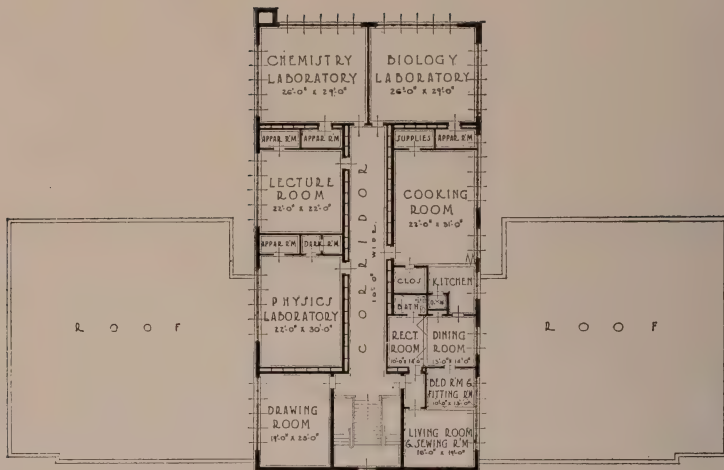
TOOKER & PALIN, INC.  
ARCHITECTS  
101 PARK AVE. NYC





Front Façade  
THE HIGH SCHOOL, PATCHOGUE, LONG ISLAND, N. Y.  
Tooker & Marsh, Architects





THIRD FLOOR PLAN

SCALE 3/32" = 1'-0"

# HIGH SCHOOL AT PATCHOGUE, N.Y.

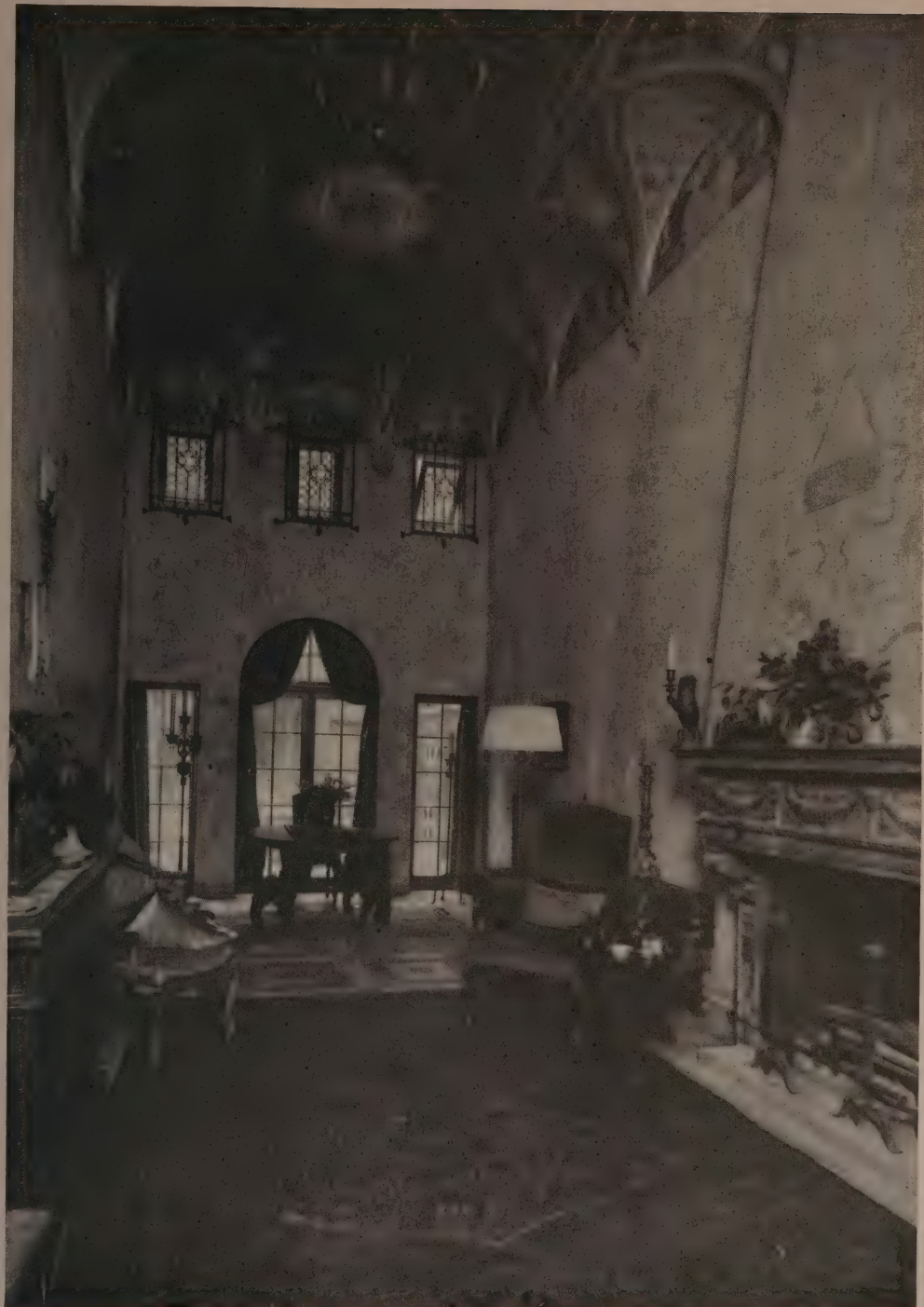
TOOKER & MARSH, INC.  
ARCHITECTS  
101 PARK AVE., N.Y.C.



Entrance to Auditorium  
THE HIGH SCHOOL, PATCHOGUE, LONG ISLAND, N. Y.  
Tooker & Marsh, Architects







RESIDENCE OF BENJAMIN WOOD, ESQ., NEW YORK  
William Lawrence Bottomley, Architect





RESIDENCE OF BENJAMIN WOOD, ESQ., NEW YORK

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William Lawrence Bottomley, Architect



# SPANISH *and* CAIRENE HOUSES



*By*  
*Mildred Stapley*

MUCH HAS BEEN written lately concerning the Spanish house, a structure that appears mainly because of its nonconformity to other European types; the exotic note, it is hardly necessary to state, is due to its Moorish derivation. Moors worked as artisans all over Christian as well as Mohammedan Spain, and the tradition they worked in was far more Asiatic than European. It had come in the wake of the Arab conquest, brought from Persia, Mesopotamia, Syria, Egypt. In other words the semi-civilized Arabs took from all the ancient peoples they conquered; and what they and their Moorish followers executed is called, with too much inexactitude, Arabian art. Better the term Mussulman or Mohammedan art; but this means merely that the adherents of the Prophet were the vehicle by which the antique art of the Near East (including Egypt) spread into Africa, Sicily, Spain and Constantinople.

One can therefore expect to find in all these countries a family resemblance among the structures that postdate the Mohammedan invasion; not only among the mosques but among the remains, and they are all too few, of domestic architecture. Naturally each country modified and adapted, but there are certain common features recognizable whether round in a sixteenth century house built in Granada for a Christian or a purely Mohammedan one in Cairo, Damascus, or Aleppo.

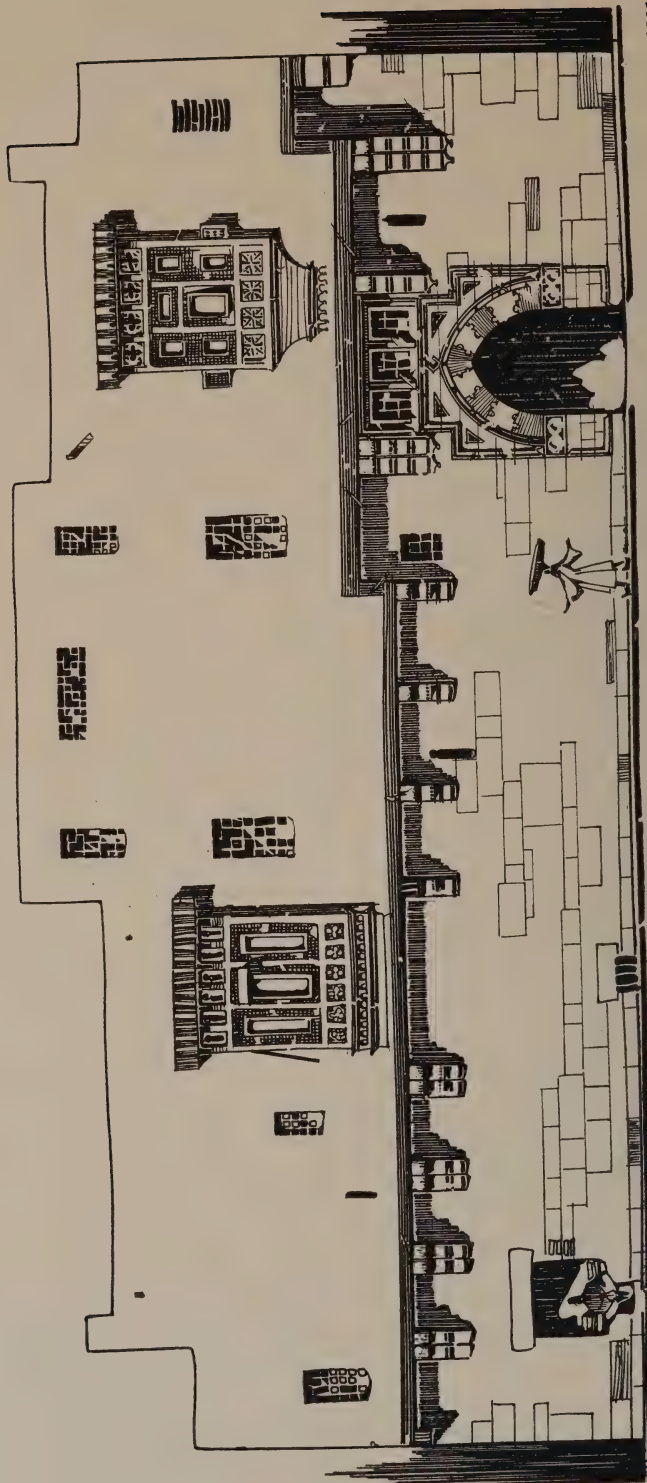
Above all between Spanish and Egyptian we may look for kinship. Egypt was the nearest and, culturally, the most important station on the Arabs' westward march towards Spain. It is not at all unlikely that they summoned craftsmen from there once they began building in Andalusia. Nor is it unlikely that whole

communities of Egyptian Christians (Copts) had settled in Spain long before the Arabs came, especially of followers of Ario of Alexandria, for until the Visigothic king Reccared (586-681) renounced Arianism in favor of Roman Catholicism, Spain was the stronghold of that "heresy." Egyptian monks are known to have traveled as far as England and Ireland in the early centuries of Christianity. However, it is not necessary to prove the presence of Egyptian craftsmen in Spain; the Arabs held the Nile country, and it was a great school of art for them. From there they carried motifs and methods to implant in west North Africa and Spain.

Not only the Arabs but all who had previously invaded and conquered Egypt—Persians, Greeks, Romans—found in the land a highly skilled indigenous class of artisans, descendants of the greatest builders of antiquity. Egyptians early and fervently and quite entirely embraced Christianity, and their churches built soon after the fourth century and influenced by Byzantine and Syrian currents had small masonry domes, half domes, and barrel vaults. There is even a case extant of a carefully constructed barrel vault of wood. For carved and painted woodwork the Egyptians had a veritable passion dating back into remote antiquity, and the primitive Coptic churches appear to have been plentifully embellished with decoration of this character.

For about two hundred years after the conquest the Mohammedans showed but little desire to build; using the monuments at hand. When at last they began to have architectural ambitions they used not only Copts but also Persians and Syrians to do the work; out of these various importations, plus whatever





August, 1925

THE BOOKBINDER'S HOUSE, CAIRO (1637)

*The Architectural Record*



THE BOOKBINDER'S HOUSE (1637)

Windows on the court, with *mushrabiyyehs* and paneled shutters

Bay window overlooking the court, supported on typical Arab corbels. Alternate red and white stone courses

original elements the ruling class, the Arabs, infused into it, was compounded what is called Mohammedan art.

Cairo became the Mohammedan metropolis after Bagdad and Cordova had successively languished. Its rulers built splendid mosques and palaces, and its merchants, luxurious dwellings. Of the period of its zenith, the fourteenth century, there is not much to be seen except the mosques, whereas a fair number of houses have been built in the sixteenth and seventeenth centuries. One of the best preserved, popularly known as the Bookbinder's House, is as late as 1637; on the other hand, one is constantly coming upon old doorways, round arched and with dog-tooth extrados mould, that recall

Romanesque churches of medieval Spain or France, and that may date from Cairo's great period.

The façade of the old Cairene house is scant of fenestration; but few windows and these high above the street. One entrance of deep reveal serves for both master and servants, thus facilitating the task of the porter. In composition, the tall narrow building is general, its height being determined by the custom of making the principal apartment of the harem lofty, often domed. This, the chief piece of the domestic plan, is not expressed on the front; set well behind the court or patio, its higher roof level is not seen from the street, with the result that a really lofty house might appear to be of only two or three stories. The second



*The Architectural Record*

August, 1925

HOUSE IN THE BEÏT EL KADI, CAIRO





*The Architectural Record*

*August, 1925*

HOUSE IN THE BAZAAR OF THE TENTMAKERS, CAIRO



*The Architectural Record*

*August, 1925*

BAY WINDOWS SURMOUNTING DOORWAYS—CAIRENE HOUSES





*The Architectural Record*

*August, 1925*

AN OLD STREET IN CAIRO  
Showing many *mushrabiyyehs* and large corbels





*The Architectural Record*

*August, 1925*

CORNER OF A COURT, CAIRO

The beam resting on the stone column is faced with planks on to which narrow moulding is tacked in patterns

story has a bold overhang and perhaps a lesser for each additional floor, so that in certain narrow streets the opposite cornices and bay windows almost touch. Supporting the overhang are great stone, or sometimes wood, corbels, and these are as characteristic a Cairene feature as are the graceful oriel windows with their wooden gratings or *mushrabiye*hs. (The word means literally *drinking place*, for in these recesses stands the porous water jar or *kulla* to be cooled by the current of air.) The stone corbel or modillion with the cyma referred to above was originally a Sassanian feature, of which the Mohammedans became extraordinarily enamored and which they still use. Ruins of twelfth-century palaces in the Fatimite quarter of Cairo retain these huge brackets, the only trace of the projecting second stories and bay windows they once upheld. The same form can be seen in the tenth-century Asturian churches, copied presumably by Christian architects from buildings erected by the Arabs.

Wide wooden eaves laid on rafters and the whole supported on brackets (generally of wood) denote a relatively late façade. Not being a climatic necessity (with an average of only six rainy days a year in Cairo) the wide eaves were an imported fashion, perhaps even from Moorish Spain. Zaragoza, for instance, was famous for them.

As to material, the Cairo house is generally of wooden frame with a brick or rubble fill and faced with white stucco; but the more important dwellings have dressed stone up to the level of the second story inside and out, and rare is the façade that has no stone or marble trim around the entrance. The stone courses of the first floor invariably measure some fourteen inches in height and are painted in alternate rows of reddish ochre and white lime wash; the marble of the entrance may be black and white or red and white.

The traveler familiar with Spanish Mudéjar houses, i.e.: houses built by Moors for Christians, more or less after a Mohammedan model, will see that they resemble Cairene houses in their stucco facing, their scant fenestration, and in

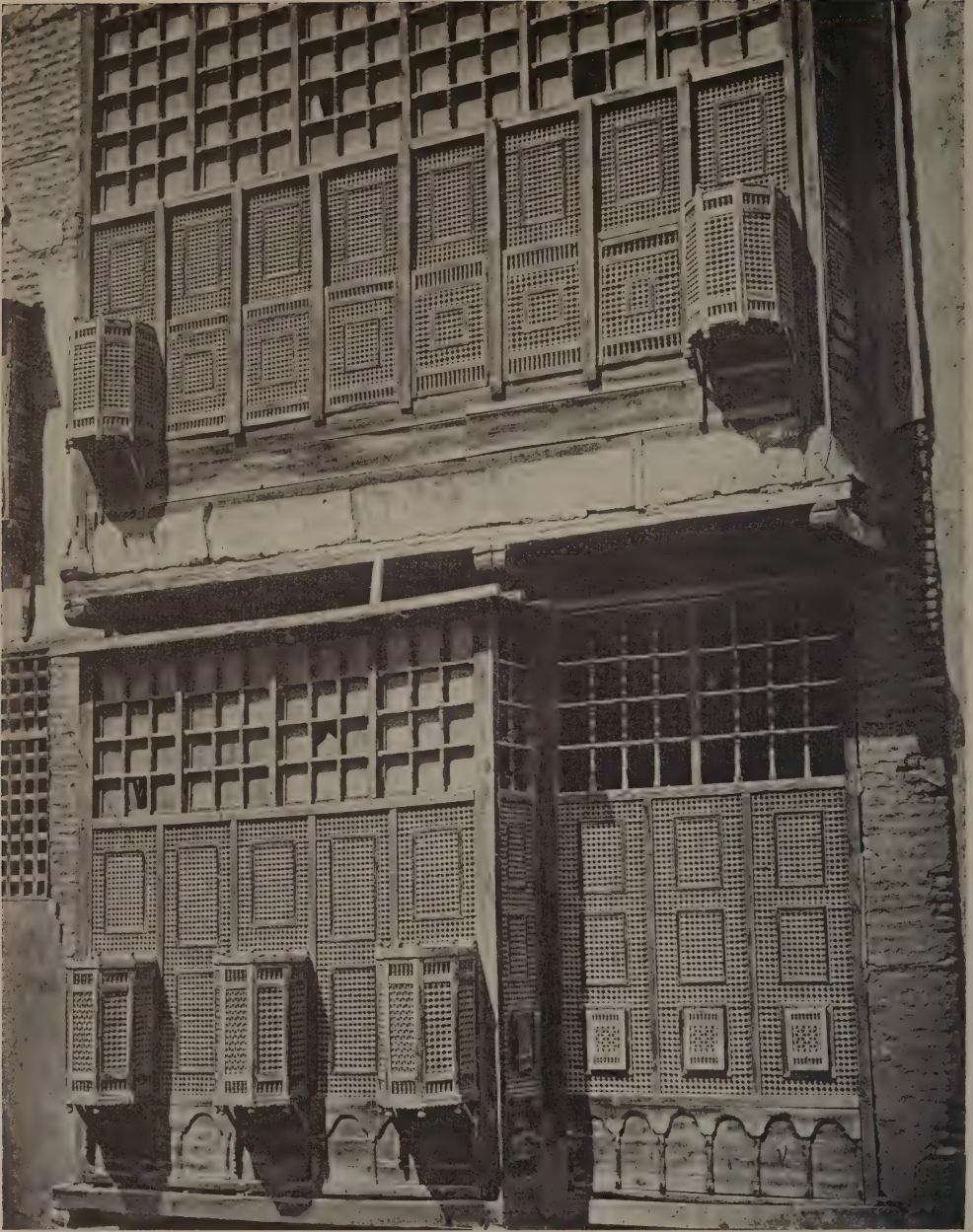
having only one entrance from the street. A difference would be that most Spanish façades are in one plane, without overhanging stories or bay windows, and that the openings are furnished with iron grilles instead of intricate woodwork.

The Cairo plan is that of rooms grouped around an open court (*hosh*), this paved and with a fountain in the center; a low fountain, never mounted on a shaft. From the street to the court the passage (*dirkeh*) is always designed with an angle in order to prevent a view either to or from the outside world, for the prime necessity the architect had to keep in mind was that the women of the family must neither see nor be seen. On the ground floor, besides the men's apartments, are the kitchen, servants' rooms and stables; above stairs are the women's rooms, or harem. As a rule the ground floor is of masonry and vaulted; above, the ceilings are beamed. If the house has a secondary court the stair to the harem is placed there; otherwise it rises inconspicuously from an angle of the main patio, between two walls, and is undecorated. The chief stair of the house, also between walls, leads to a sort of *mezzanine* or *entresol*, beyond which a shorter flight conducts to the harem. A variety of levels, it will be seen, results from such construction.

In the case of the Bookbinder's House (or as some call it, the Goldsmith's), the principal stair leads to an arched gallery overlooking the court and making a passage to the main rooms. Towards the street side this passage is provided with an ample bay or balcony screened by *mushrabiye*hs, its floor being raised a step or two above that of the passage, and a wide seat, meant to be luxuriously cushioned, being built under the *mushrabiye*h. Such a recess is called a *makad*. Besides the communicating loggia or hall just described, there is a round-about hall tucked in between and behind other rooms, by which women and servants could pass in case the master was receiving in the *makad*. The other sides of the court are walled and commanded by one bay and several small windows, all closely screened.

Mention has been made of the unusual



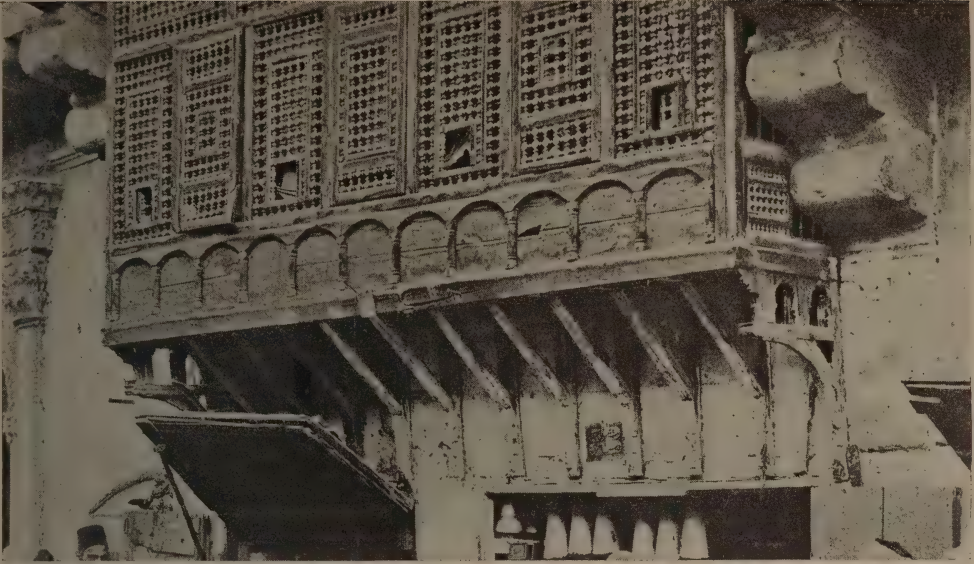


*The Architectural Record*

*August, 1925*

MUSHRABIYEHs—SEEN FROM THE HOUSE OPPOSITE





The little arch motive seen on this *mushrabiya* screen is found on many bay windows

height of the long narrow *kaa* or salon of the harem. Accurately speaking, the *kaa* consists of three portions differentiated by the height of their ceilings. It is the central, the *durkah*, that is accentuated by the dome or lantern with colored lights; also it is one step lower than the ends, and if one of these two be wider than the other, that is the place of honor for the master and his favorite. The *durkah* is further marked off from the end section of the salon by the beam and brackets upholding the walls of the lantern—massive brackets reaching far down the sides of the room. From the dome and likewise from the beams of the lower ceilings hang polygonal lanterns exactly like those still made in both Cairo and Seville. A colored marble pavement, low fountain, marble mosaic wainscot with, occasionally, rich faience plaques above instead of merely the white plaster wall, a stucco frieze under the painted ceiling, and a grated recess high up in the wall for female musicians, complete the decoration of the *kaa*, the most elaborate piece of the Cairo house.

Bedrooms were small, little larger than the mattress they held, and which was rolled up each morning and kept in the

built-in wardrobe; nor was it necessary that all had direct ventilation. Most of them had painted ceilings and similarly decorated wardrobes.

Comparing the Cairene with the Andalusian plan one is instantly reminded of the difference between monogamy and polygamy. True, the Spanish plan is also centered around a court with a fountain, but this court or patio is not the exclusive lounge of the male members of the family; instead it is the summer living-room of all, made gay with plants and furniture. The passage from it to the street is not deliberately bent into a right angle; instead it is straight and permits a glance from and to the passer-by, and in this respect we must conclude that it is not true to its Moslem prototype. Furthermore, the patio has an open gallery on all sides, this frequently repeated on the second story. In short, the Spanish patio bespeaks the frankness and naturalness of European family life, while the Cairene *hosh* bespeaks the exclusiveness of the Mohammedan. And yet Spaniards as compared with other Europeans are considered most exclusive in their home.

In the matter of structural details, especially those into the fashioning of



A pair of cupboard doors with short spindles  
used straight and diagonally  
[The Coptic Museum]



Detail of spindle doors  
[The Coptic Museum]

which wood enters, the Cairene house presents much of interest—doors, ceilings, cupboards and wardrobes, and the ubiquitous *mushrabiyyeh* or window screen. This predilection for working in a material that is not plentiful in the land is, to the foreigner, an unexpected one.

Oriental flat ceilings are of the same tradition as the Spanish, built up of main and transversed beams with either small panels or recessed coffers to fill the spaces between. Such panels were sometimes cut out like a picture frame; the edge of the opening beveled or moulded, and a painted piece set behind; and sometimes the ceiling consisted of master beams only with planks between, these either painted or adorned by strips of narrow moulding set in a geometric pattern. Still plainer

was the covering for a small room or over the small area of the oriel recess (the *makad*), where flat planks alone were laid and painted with the usual sprigs of flowers, greyish on a dark ground, or with stars, shells or other Eastern motifs.

What appears to be a beam is often a tree trunk faced by three long boards that accomplish the right angle; and curiously enough there are many ancient arches of brick or masonry (ninth or tenth-century Coptic work) similarly faced with planks curved to form and then painted.

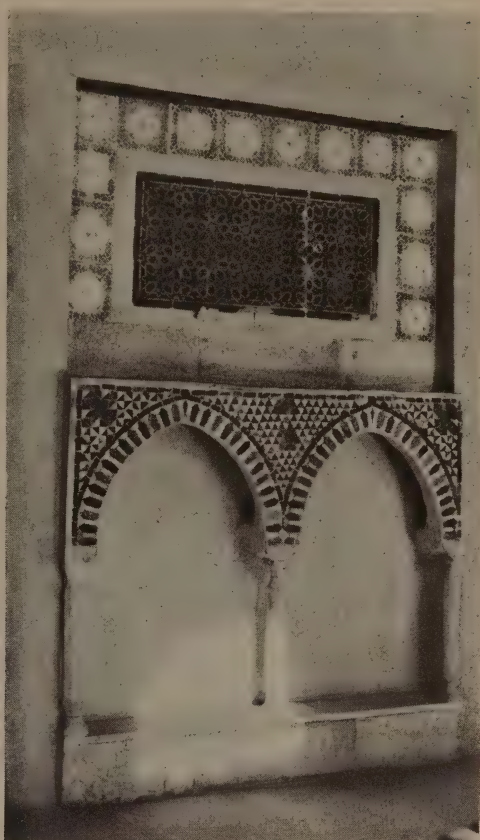
To receive the painted decoration a beam was entirely wrapped with canvas, which was coated with plaster and size before color was applied; in other words, the Egyptian process was that followed





*Mushrabiye* screens brought from demolished palaces

[The Coptic Museum]



A *Suffa*, or built in plaster shelf for holding cups; mosaic of colored marble with a panel of tiles above

by the primitive European religious painters, and dates back to the far-off days of painted wooden mummy cases.

Domes of wood and the massive stalactite forms that fill the corners under them in much the same way as the masonry squinch does, are complicated structures built up of many small units. Great skill and much patience went into their making, yet, as distinct from European woodwork, joinery and mitring are hardly ever met with. Domes are brightly polychromed, sometimes inlaid as well, and have a rich plaster frieze beneath.

Egyptian wooden doors are worth a whole volume in themselves, and fortunately the museums and the oldest private houses offer excellent opportunities for their study. It is interesting to note that

all large doors are hung exactly as were those of the ancient temples and palaces along the Nile—the innermost member of its frame prolonged top and bottom to form a pivot, and this fitted into a socket in the threshold below and into a corbel in the threshold above. The wooden doors of ancient Egypt are known to us only through contemporaneous reliefs on the temple walls but the sockets in the pavement and the huge stone corbels above still remain to denote how the doors swung. The same system was employed in the Alhambra, built for the Moorish kings in the early fourteenth century, and in the Casa de Pilatos built for a Christian family of Seville in the early sixteenth.

Cairene house doors are of great variety; sometimes built up of boards on



which a central panel of star interlacing is nailed, sometimes of coffers braced by heavy close-set rectangular framing; and they may be studded with iron nail heads or they may show the ornamental strap hinge we are accustomed to associate only with Gothic Europe—indeed it may be that such hinges are posterior to the period of the Crusaders. Some entrances are almost as grand as those of the mosques, the massive wooden doors set in a deep recess of stone or marble, of which a striking feature are the jogged or interlocked voussoirs of alternate colors; another type is the round-arched of three or four reveal moulds and dog-tooth extrados.

Simpler of course are the wooden doors between rooms or on the closets with which the Cairene house is so plentifully supplied—of pine from Asia Minor, constructed of flat planks overlaid by mouldings, or of coffers or spindles, or of all three features combined, and either painted or even further enriched by a flat band of carving. The building up of doors from an infinity of small panels to resist the shrinkage due to dry climate led to a very special type, on which there was no iron hardware but which was opened and locked by bolts and slides of wood which, when not in use, were most ingeniously concealed in the paneling.

Cupboard doors, also small window shutters, present interesting arrangements of the short spindle placed straight or diagonally, this for the whole door or perhaps only for the upper third, the lower part being solid. Such doors are invariably hung by what might be called a hook and eye hinge—an iron loop in the jamb receiving the door hook, which is afterwards clinched together. Something akin to the Egyptian closet, but much more massive, may still be seen in Spanish sacristies—the *armario* for guarding the altar service; and in the home, the diminutive kitchen *fresquero*, or food closet, with the upper part of the door ventilated by means of diagonal lattice work, would be another one which derives its origin from the old Moorish cupboard.

The *mushrabiyyeh* or wooden grating is considered so completely an Oriental fea-

ture that one would hardly look for anything resembling it even in the once Moorish Spain. Yet in Seville, and in the chapel of the Castle of Bellver, in Majorca, one may see large screens of almost the same technique. In Cairo also it is used in the mosque interior, besides giving the indispensable note to the domestic façade. Not only is the projecting oriel window closed in by this sort of screen, but from this projects still another *mushrabiyyeh*, rectangular or many-sided, or even a whole series of them supported by light wooden brackets; and the whole, elegant wooden balcony and bead-like screen, is considered one of the most characteristic of Arabian inventions in domestic architecture. The woodwork gives the effect of innumerable interlaced strings of beads, and in spite of the tediousness of its making and of its being a rapid conductor of flames when a fire breaks out, it is plentifully employed on modern houses, and the turners who make it can be seen sitting cross-legged before a primitive lathe, revolving this with a bow and string, and using toes as well as fingers. Screens all of bead form, others in combination with flat lattices or with spindles enliven the façade of nearly every house in Cairo; certainly of every house in the old quarter; and their absence from the Spanish façade where they are replaced by a stout iron *reja* marks a wide deviation from the Moorish prototype.

Besides the salient window, old Arab houses had a few simple rectangular openings with vertical grilles either of iron or wood; and, most emphatically Oriental, the *kamariyyeh* or opening filled with a pierced slab of plaster or marble. This piercing is done while the plaster is soft and the little interstices are filled with bright colored glass. Seen from inside these colors complete the conceit of a plant or a vase of flowers, the design most often used for piercing the slab. Similar *ajours* of stucco can be seen in the oldest mosques, that of Ibn Tulun, for one (ninth century), but without the glass insets; and with glass, in mosques dating from the thirteenth. As used in domestic architecture they not only constitute separate windows, but are also

placed above the *mushrabiyyeh* screens.

While one regrets that so many old Cairene palaces have disappeared, it is a compensation to find that the Egyptians (always at the instigation of foreigners) have saved entire a few dwellings, as well as many precious fragments in the Arabian and Coptic Museums. Especially is the zealous Egyptian curator who reconstructed the neighboring houses into which the Coptic collection has expanded

to be commended for his good judgment and taste in the employment of old architectural bits. Comparing what Cairo has to offer with the sad Cordova of today, one cannot forbear reproaching the one European nation that had the opportunity, and neglected it, of saving a precious Oriental heritage. Not even a small Moslem museum was ever created, while there was yet time, in what was once Moorish Spain. Now it is too late.



*Kamariyyeh*, or perforated plaster window with insets of colored glass, fourteenth century. (From the *Manual d'Art Musulman*, by Gaston Migeon)

The  
HOUSING SITUATION IN NEW YORK CITY  
AS IT AFFECTS THE WORKING CLASSES

By  
Willford I. King  
*National Bureau of Economic Research*

THE AVERAGE laboring family in New York City is inadequately housed. Of this fact, there can be no question. Every investigating commission, in its report, has emphasized the shortage of housing and the prevalence of overcrowding; but all this is a matter of such common knowledge that no commission is required to verify the fact. The minimum space which can comfortably accommodate a family of five or six persons would seem to be six rooms. An apartment of this size, even in buildings constructed in the most economical manner, financed at low interest rates, and rented not with a view to obtaining a maximum profit, but on terms arranged to yield but a narrow margin, will command at least \$800 or \$900 a year. How does this sum compare with the annual rent actually paid by families of the New York laboring classes? Apparently, there has been no comprehensive comparison of New York rents with those in other cities in any very recent year. In 1918, the United States Bureau of Labor Statistics investigated rents in various sections of the country. The figures presented in their report <sup>(1)</sup> show that, in that year, the average laboring family of New York City spent \$214.42 for rent. This figure was higher than the amount paid in most of the other cities in the United States. In fact, the average family in the ninety-two industrial cities studied, expended for rent in 1918 only \$186.55. <sup>(2)</sup>

While, then, these figures indicate that New York City families, as compared to those in other parts of the country, have been at a disadvantage in regard to the amount spent for housing, there are other

features which must be taken into consideration. The report just mentioned shows <sup>(3)</sup> that, in 1918, the income of the average New York City family studied was \$1,556, as compared to a corresponding figure of \$1,513 for laboring families in the ninety-two cities combined. <sup>(4)</sup> For every \$100 that a New York City family spent for consumption goods, \$14.30 went for rent, as compared to \$13.00 out of each \$100 paid out by the families in the other ninety-one cities covered by the investigation. If, however, we subtract from the \$1,556 income that the New York City families had in 1918, the \$214 that they spent for rent, and likewise take from the \$1,513 income of the families in the other cities, the \$186 spent for rent, we find that New Yorkers had left \$1,342 to use for other purposes, as compared to \$1,327 for the citizens in other parts of the country. It appears from these figures that, in spite of the fact that they paid more for rent,—even a higher percentage of their total income—the New Yorkers were better off than the other city people as far as the size of the remaining balance of their income was concerned.

The number of families considered by the United States Bureau of Labor Statistics in comparing the incomes of the people in the various cities, was, however, not large enough to constitute a fair sample, and hence, we cannot place much confidence in the conclusions regarding the relative incomes of the working classes in the different places. It is, then, worth while to turn to more extensive sources of information for further light. From the *United States Census of Manu-*

(1) *Bulletin* 357, page 47.

(2) *Bulletin* 357, page 5.

(3) *Bulletin* 357, page 97.

(4) *Bulletin* 357, page 4.



factures, we can ascertain the full-time earnings in 1921 of all employees working in the factories of the United States. According to the figures there given, <sup>(5)</sup> the average full-time pay in New York City was \$1,421 as against \$1,181 in the United States as a whole. <sup>(6)</sup> In other words, these figures indicate that manufacturing wages in New York City in 1921 were more than 20% higher than in the rest of the United States, while the reports of the United States Bureau of Labor Statistics show that rents in New York City were only 15% higher than the average. <sup>(7)</sup> On this basis, it would seem, then, that New York City factory workers have not quite as much reason to complain as have those in other cities.

1921 was, however, a depression year. Perhaps things have changed since that date. We can gain some light as to the present situation from the New York State *Industrial Bulletin*, March, 1925, page 145. The figures there given cover a large number of factories both in New York City and in the rest of the State. They show that male workers in New York City earned in February, 1925, an average wage of \$31.94 a week as compared to \$30.66 a week in outside localities. From these figures, we would judge that the wage rate in New York is only 4.2% higher than in the rest of the State. However, the same bulletin tells us that women earned \$19.45 in the City of New York as compared to \$15.79 in the rest of the State, indicating that the City pay is 23.2% higher for female labor.

The States of Wisconsin and Illinois have also been keeping records of earnings in factories, and it is possible to obtain a comparison between New York City and those States. The average pay of all employees of New York City factories in February, 1925, was \$28.89 per week, while in the same month in Wisconsin factories the average employees received \$25.67 per week. Apparently, then, New York City factory wages are 12½% higher than those paid to similar em-

ployees in Wisconsin. <sup>(8)</sup> From the Illinois *Labor Bulletin*, <sup>(9)</sup> we learn that male employees in Illinois earned \$30.70 per week as compared to \$31.94 in New York City, giving a 4.1% margin in favor of New York City employees. Female factory workers in New York City, however, received an average of \$19.45 as compared to \$18.07 in Illinois. This indicates that New York City factory women receive 7.6% higher pay than do their Illinois sisters. From the figures just cited, the conclusion must be drawn that, in New York City, men are slightly better paid and women draw materially higher pay than they do elsewhere.

However, it may be said that factory workers are not truly representative of the conditions among the laboring classes of the country in general. In order to see whether this is true or not, let us turn to the figures appearing in the *American Contractor* of January 1, 1925, giving "comparative wage scales of building laborers in different cities of the country." For convenience sake, we may tabulate them as follows:

	New York City	Other Cities	Ratios
Carpenters . . . .	\$1.3125	\$0.9356	1.403
Bricklayers . . . .	1.50	1.339	1.121
Laborers . . . . .	.9375	.4743	1.977

The figures for the cities other than New York have been obtained by the simple process of averaging the rates for all these cities, equal weights being assigned to each. This method is not so unfair as it might seem, for there are many small cities and few large ones in the United States, and hence, every small city in the sample may be taken as representing a number of other cities not reported. This comparison is much more favorable to New York City than the figures for wages in manufacturing, for it shows us that carpenters receive 40% more, bricklayers, 12% more, and common laborers nearly twice as much in New York City as in the average city of the country outside. In view of all this evidence, there seems to be little doubt that the wage

(5) Page 1563.

(6) Page 1370.

(7) *Bulletin* 357, pages 5 and 47.

(8) *Wisconsin Labor Market*, March, 1925, page 6.

(9) April, 1925, page 141

level in New York City is not only high enough to enable the laboring classes to pay their additional rent, but leaves a considerable margin for other expenses.

Of course, it may be argued that the New York City families get much less housing space for their money than they do in other sections of the country. However, according to the studies of the United States Bureau of Labor Statistics, <sup>(10)</sup> the average New York City family, in 1918, lived in an apartment of four rooms, which was exactly the same as the average for the United States as a whole, while for families living in detached houses, the New Yorkers are credited with more space than those in the rest of the country. However, nearly all the New York City families studied lived in flats or apartments, so that the sample for separate houses is not really significant. But, in the United States as a whole, working families living in separate houses, had only five rooms per family; hence, it appears that the space occupied by the families covered by the United States Bureau of Labor Statistics study was not greatly different in the metropolis from what it was in other sections of the country.

At this point, however, some one is sure to suggest that conditions in 1918 were very different from those in 1925. They will say that, in pre-war times, the working people of New York City were comfortably housed, but that, since that time, conditions have rapidly grown worse until they have reached the present lamentable state. In order to get a reasonable comparison of the situation at the different dates mentioned, it is necessary to pursue a somewhat round-about course in making our calculations. As previously stated, the figures given by the Industrial Commissioner of New York in the *Industrial Bulletin* <sup>(11)</sup> indicate that the male operators in the New York City factories averaged \$31.94 per week in February. The United States Bureau of Labor Statistics study

shows <sup>(12)</sup> that the average laboring family earned 18% in addition to the earnings of the head of the family. When this percentage is added to the \$31.94 just mentioned, we arrive at \$37.69 as being the probable total earnings of a New York City factory worker and his family in February, 1925. If the gainfully employed members of such a family worked on an average 48 weeks, they would earn \$1,809 in a year. The figures in the bulletin just cited indicate, however, that they would have additional income from sources other than earnings,—as, for example, the keeping of boarders and lodgers, sufficient to bring their total income up to \$1,885 per year. From the number of the New York *Industrial Bulletin* just mentioned, <sup>(13)</sup> we find that earnings in 1918 were  $\frac{160}{220}$  as high as in

February, 1925. On that basis, the income of the same workman that is receiving at present \$1,885 a year would, in 1918, have been only \$1,371. By a similar computation, we find that his income in 1914 was only \$857.

From the same study by the United States Bureau of Labor Statistics, we find that, in 1918, the laboring man paid 15.4% of his income for rent. <sup>(14)</sup> This means that, in that year, our factory worker paid \$211. In 1918, rents had scarcely begun to rise, so that they were still little higher than in 1914. By applying the index of the "Cost of Housing" appearing in the United States Bureau of Labor Statistics studies, <sup>(15)</sup> we find that our typical factory worker paid as rent \$202 in 1914, and \$338 in December, 1924. By comparing these figures with his income at the same dates, we learn that his housing cost him 23.6% of his income in 1914, 15.4% in 1918, and 22.1% in 1924. Evidently, then, on a percentage bases, he is not so badly off from the housing standpoint as he was in 1914.

In 1918, it is clear that housing conditions were extremely favorable from the standpoint of the tenants. The reason

(10) *Bulletin* 357, pages 313 and 333.

(11) March, 1925, page 145.

(12) *Bulletin* 357, page 96.

(13) Page 142

(14) *Bulletin* 357, page 47.

(15) Press Release, January 24, 1925.



for this, however, was that rents were largely fixed by custom and contracts, and had not yet begun to respond to the decreased purchasing power of the dollar. The 1918 situation was not one that could have long continued, since the rents were then so low that they yielded but a trivial return on the cost of the quarters, and hence, new building practically stopped. Had rents remained at this level, it would have been practically impossible to have found even approximately adequate quarters for the present population of New York City.

It appears from the figures just cited, that the typical factory family in 1914 received \$857 income and out of that amount, spent \$202 for rent, leaving \$655 for other purposes. In 1918, by a similar computation, we find that there remained \$1,160 for other purposes, while, by the end of 1924, this balance had risen to \$1,547. In other words, in 1924, the amount of money available for other things than housing was 2.36 times as great as in 1914. According to the "Cost of Living" index, published by the United States Bureau of Labor Statistics, we find, however, that the average price of goods bought by working men in New York City was only 79% higher in December, 1924 than in December, 1914. Clearly, then, there has been a decided betterment in the condition of the New York City wage worker during this decade. If the wage level of 1914 prevailed now, the family living in the same type of a house as in that year would have only \$1,171 to pay for other items than rent, as compared with \$1,547 which they actually have at present. In other words, they have a net gain of \$376. According to our estimate given above, they pay however, at the present time, but \$338 for rent. They could then, under present circumstances, rent quarters twice as good as those in which they lived in 1914, and still have a few additional dollars left for spending money.

But the typical New York City worker has gained not only because he receives better wages, but he has also been enabled to save a material sum in addition, through the advent of prohibition. What

with the \$376 gain in cash and the saving of the money that he formerly spent for whiskey and beer, it is not at all surprising that the working family of today has more surplus for phonographs, radios, and entertainment, and that the working people are notably better dressed than they were ten years back. While, then, conditions are at present far from being all that we would have them, there seems to be no escape from the fact that the condition of the working man today is markedly superior to what it was in the times before the war.

The figures cited in the preceding pages have shown that rents are higher in New York City than elsewhere, but that wages are also higher. Which is cause and which is effect? Perhaps we will be in a better position to answer this question after we have first considered some hypothetical examples. Let us suppose first, that a law were passed—halving all rents in New York City. Would this mean that housing conditions would be made better or worse? The obvious answer is that, under such circumstances, no new houses would be constructed, and that, as the old houses decayed, overcrowding would become worse and worse, especially in view of the fact that the population of the city is increasing at a rapid rate.

Next, let us suppose that, instead of halving rents by law, through some new discovery, builders were enabled to produce houses at 50% of the present cost. What would be the effect of such a discovery? Under such circumstances, it is evident that there would be a flood of new building. With cheaper houses, workers with present wages could choose between more house room or houses of better quality. If the effects of this discovery were confined to New York City, improved housing conditions in New York City would make it a greater magnet than ever and there would be a large additional flow of population to this city from other parts of the country and from abroad. This influx of population would, through competition, tend eventually to lower the wage level, and the lowered wage level would cut down the demand for houses. However, when equilibrium



was restored, New York City workers would be better housed than before.

As a third hypothesis, let us suppose that the wage rate in New York City was cut in half. How would this affect the housing question? Clearly, the demand for houses would fall off very sharply. Families would crowd into smaller and smaller space, and soon "To Let" signs would be visible in every direction.

What would happen, on the other hand, if by some mysterious force, the wage rate in New York City could be doubled? In this case, rents would rise sharply and the soaring rents would quickly be followed by much building, especially of houses of the better quality, for the workman who now lives in a poor-grade house would demand not only more room, but rooms of higher quality.

As a fifth premise, let us imagine that, by some edict, all the theaters and moving picture houses in New York City were permanently closed. How would this affect the housing problem? Since these constitute one of the reasons why people prefer to live in New York City than elsewhere, it would tend to stop the flow of population to New York City, and rents might fall temporarily for that reason.

From the hypothetical examples just cited, we must conclude that it is impossible to say either that the rent level is wholly the result of wage conditions or that wage conditions are wholly dependent upon the level of rents. The present housing situation represents the natural resultant of all the existing forces when they have attained approximate equilibrium.

Because of the peculiar business advantages connected with the existence of New York harbor, many enterprises have been attracted to Manhattan Island. Since people must needs live close enough to their respective places of employment, to reach them in time for work, the vicinity of New York City has become extremely crowded. Because of this crowding, there is much demand for each bit of ground, and hence, rents have necessarily been made high as compared to other places in which land is more

plentiful. Since the majority of the inhabitants live so far from their work that they must reach it by means of railways of some sort, the expense of transportation is greater for the average New York City family than for those residing in other cities. Because of the necessarily higher level of rents and larger expenditures required for transportation, it has been necessary for New Yorkers to have higher incomes than elsewhere, in order to maintain an equal scale of living. When wages rise above this point, more immigrants remain in New York City than pass on to other localities, and there is a more rapid flow of people from the smaller towns into New York City than into the other cities of the United States. When the differential of wages in New York City is not sufficient to cover the necessary differential in living and transportation costs, the growth of population becomes slower.

The difference in wages will not be exactly equal to the difference in rent and transportation costs because of other factors connected with life in the metropolis. For many people, the presence of unlimited opportunities for entertainment furnishes a great drawing card. Others find that the necessity of travelling long distances to work and of living in noisy and congested districts makes life in such a large city much less attractive than in a smaller town. Furthermore, prices of foodstuffs are somewhat higher in New York City than they are in most sections of the country. All of these forces act together to control the relationship of earnings to the housing supply.

So much for the causes responsible for the existing situation. Now it will be well to turn to the question of the outlook for the future. The illustrations that we have cited seem to indicate that, in respect to housing as well as many other lines, the typical working family is slowly but steadily improving its condition. This improvement is presumably to some extent due to the lessening flow of immigration, and, if this flow is still further reduced, the chances that improvement will continue are enhanced. Most of the betterment in conditions

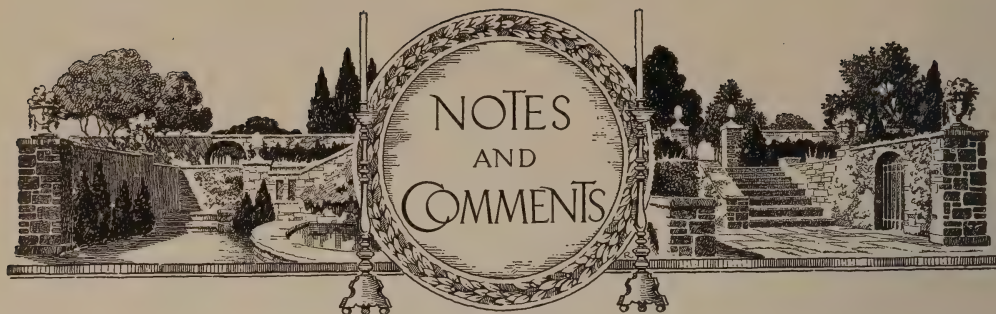
must, however, be ascribed to the remarkable advances in technique that have enabled us to extract more rapidly the treasures from Nature's storehouse and to transform them more readily into the forms in which they can be used to satisfy our wants. True, some things are becoming scarcer. Our forests are disappearing and lumber costs are necessarily rising, but lumber scarcity is to a large degree offset by the adoption of more economical methods of construction and by the substitution of other materials for lumber. Interest rates, after the

great upheaval during the war and the period following, seem to have settled back into a more normal position, and low interest rates furnish a favorable basis for new construction. It appears, therefore, quite probable that, for some time to come, the workers in New York City will continue to improve their housing conditions, but this does not mean that they do not have a long way to go before arriving at a situation even approximating our ideal that every family should have a six-room house, comfortably fitted out and furnished.



OLD MANOR HOUSE, STANTON, GLOUCESTERSHIRE, ENGLAND





### ARCHITECTURAL RESPONSE TO SOCIAL CHANGE

During the past spring the large grey mansion on the north corner of Fifth Avenue and Sixty-fifth Street, in New York City, belonging to Vincent Astor, has been sold to a builder as the site for an apartment house, and this bit of news is a sharp reminder of the profound changes which are still taking place in the architecture of New York as the expression of its economic and social life. The house which is now being torn down has had, considering its size and its cost, a comparatively short life. It was built in the early nineties in the French château style from the plans of Richard Morris Hunt, and it occupied a site measuring 125 feet on Fifth Avenue by 100 feet on Sixty-fifth Street. It was devised by Vincent Astor's grandmother, then the "social leader" of New York City, less as a residence than as a place in which to give state dinners, receptions and balls to some hundreds of guests. The rooms on the ground floor were all of them huge in scale, ornate in decoration and meaningless from the point of view of the domestic life of an American citizen. Their function, like the function of the Louis XIV and Louis XV models from which they were copied, was pretentiously social. They were intended as part of the scenery for the pageant of New York society.

This magnificent building is being torn down and thrown into the scrap heap some thirty years after it was erected. Similar buildings in European cities would have lasted hundreds of years, and their destruction would have been preceded by a long period of decay. But the Astor mansion is being destroyed in the pride of its youth. It has not had time to reach middle age as a building. No doubt it was, from the point of view of American architectural taste, somewhat out of date. The better American architects no longer design dwellings with such literal fidelity to particular European styles. But it was not out of date as an economic product. It was sound enough to have been occupied by coming generations.

The Vincent Astor house is being torn down chiefly for two reasons. In the first place, it has outlived its social usefulness and, in the second place, it is profitable to tear it down. New York society has changed much since the days of the old Mrs. Astor. It is no longer necessary for its queens and duchesses to build houses in which four hundred guests can be sumptuously entertained. "Society" itself is broken up into smaller cliques and sets, who see a good deal of one another and very little of anybody else. Of course they entertain a great deal, but they give dinners and dances to a small number of people rather than receptions and balls to the whole of New York society. They do not need such magnificent and capacious residences; and wealthy as they are, they cannot afford the luxury of maintaining a palace merely as a background for an occasional festivity. The income taxes are too exhausting and the cost of domestic service is too burdensome. Since it is necessary to economize somewhere, they naturally prefer to give up an expense which no longer gives them much or any satisfaction.

The consequence is that both in city and country the fashion of building houses which are almost palatial in scale is passing away. American millionaires who have built or inherited such palaces are in many cases abandoning them and living in smaller and more personal residences. When these palaces happen to have been erected in the country or at Newport, they are usually for the most part a total loss to their owners; but when they occupy a sufficiently large site on Fifth Avenue, in New York City, the increased value of the land may well enable the owner to make money by throwing his palace away. That is, he may be able to sell his land at the present time for an amount more than sufficient to pay both for its original cost and for the cost of the destroyed buildings.

The construction of private residences in the old city of New York, now the Borough of Manhattan, has almost entirely ceased. The old houses are, of course, frequently bought



and remodelled by new owners, but more often they are bought by builders of apartment houses and torn down. This is as true of Fifth Avenue as it is of any other street or avenue in Manhattan. The only new buildings now being constructed on upper Fifth Avenue are apartment houses; and the apartments in them are of course intended for the same social and economic class as that which formerly occupied private residences on similar locations. The apartments may rent for from \$30,000 to \$40,000 a year, and may contain accommodation for twelve or fifteen servants, but even then they are intended for an existence much more modest than that which the Astors and the Vanderbilts formerly maintained in their private palaces. It is impossible to entertain more than a few score of people in an apartment, no matter how big it is, and if an American citizen wishes to entertain more than a few score he properly prefers to do so in a hotel. It is just as well that palatial dwellings should pass. They are economically a waste and socially an anachronism.

HERBERT CROLY

## THE PROTECTION OF ARCHITECTURAL IDEA BY COPYRIGHT

A résumé of the new copyright bill to be shortly presented before Congress, was given at a recent meeting of the Architectural League by Mr. Walter Teague, former president of the Artists' section of the Authors' League, and Mr. Reeve, who is actively engaged at Washington on this subject. The new bill has been drafted by Mr. Solberg, for many years Registrar of Copyrights and the foremost authority on this branch of legislation. The English Copyright Bill, which has operated with the greatest efficiency in protecting authors' rights in all the arts, was taken as the model. This new bill, if passed, will render the United States eligible for membership in the Berne Convention, which includes thirty to forty national groups accepting international recognition of the individual's creative privileges. It aims to dispense with the formality of registration, as copyright is assumed to be the author's property upon the completion of his work. In cases of infringement the burden of proof is placed upon the defendant, instead of on the plaintiff, as is the case under the present bill. Today the period of protection is for twenty-eight years, with an additional twenty-eight upon application for extension; the new bill assures copyright for the author's life, with

an additional period of fifty years for the heirs to his estate. Under the new bill the purchase of a work, such as a picture or piece of sculpture, only entitles the purchaser to its physical possession and not to rights of reproduction; rights for reproduction are limited to one specified method only, unless otherwise stated in the agreement.

There is little litigation in England under the present act, due to the precision with which the author's rights are defined, and infringers have found it much less costly to settle claims out of court. The proceeding for instituting an action for infringement is very simple and inexpensive, as it consists merely in filing the plaint and the payment of one shilling.

The protection of architectural design would appear to be unattainable, for though artistic invention is a palpable fact, it usually consists in an aggregate of effect produced by an assembly of elements which are public property. We are confronted with a condition in which two totally different architectural results may be produced with identical elements, or an identical result with dissimilar elements. The procedure of courts judging cases of this order has always been to compare the component elements, which in the case of architectural composition is not pertinent. It is possible to conceive a copyright bill so profound and far-reaching in its protection of artistic idea that it would be destructive of progress. This would be the case if a forceful artistic personality who, in the normal course of events has the capacity to become the institutor of a new movement, demonstrates a new point of view or phase of expression: he might be so judicially placed as to debar his confrères from the advantage of his leadership, and thereby stifle a new school at birth.

The most constructive solution of the architect's case was formulated by William Van Alan, architect, who made the following points:

(1) An architect has the right to be, and should be, protected against unscrupulous clients when he has planned a building which is an economic solution to the development of a piece of property, as the solution of the problem involved is the result of his ingenuity, study and practical experience; this is as much his property as any invention exploited for commercial gain.

(2) When any individual or commercial organization has adopted a design for business premises which exemplifies a commercial purpose, it should be possible to copyright that design in order to prevent unscrupulous competitors from erecting similar premises.

(3) There would be no advantage in protecting a mere design or some peculiar style which an architect claims to have originated,

for the reason that a copy always lacks the charm of the originator's work, and with that element missing the imitator's composition will always fall flat. Should such restrictions be enforced it would compel many in the profession to seek more individual solutions to their problems in design, and no doubt result in the production of more varied phases of composition. The progressive and inventive architect will always produce a number of individual ideas; it is probably better to allow the copyists to filch their solutions as they have always done; to paraphrase Kipling freely, "they copy all they can copy, but they cannot copy my mind, and I keep them guessing and thinking just a year and a half behind."

Many New York architects will be surprised to learn that, under the State laws, when an architect files plans with the Building Department, they become public property unless his rights have been protected by a Federal Copyright.

As the time which elapses between the completion of plans and their filing is almost invariably insufficient for the lengthy legal process of registration, the architects of this city are under a very serious disadvantage which should be rectified without loss of time.

LEON V. SOLON

### THE ARCHITECT AND THE NEW POSTAL ARRANGEMENTS

One of the last manifestations of the post-war trend to higher prices which the architect has been called upon to face, is the increase in the cost of postal service. It was not until the spring of 1925 that the United States government gave effect to the first comprehensive revision of the postage rates and postal fees that has taken place in more than a quarter of a century. The readjustment was based upon statistical studies and a scientific ascertainment of the cost of handling the mails which had extended over a year, entailing an expense of a quarter of a million dollars.

To partially answer some of the criticism that has been directed against the new postal price list, it may be explained that the mark-up was necessarily a more or less arbitrary one. The Post Office Department has long cherished the ideal of a system of postal charges that would make the service self-sustaining by the simple expedient of compelling each of the four classes of mail and each of the special services to pay its way. The current revision could not be scaled, however, simply to eliminate the annual deficit

which has plagued the postal establishment and which has, latterly, approximated \$30,000,000 a year. The incentive for the 1925 mark-up of postal prices was the provision of additional revenue to provide for increases in the salary and compensation of postal employees voted by the last Congress. Hence it became imperative to increase the postal income by as nearly as possible the full amount of the new obligation (\$68,000,000 per annum) even though the burden might fall unequally upon the different classes of mail users.

Thus the new schedule of postal charges has been, to a considerable extent, a matter of expediency, but there is no warrant for the hope that the present arrangements are temporary in so far as the higher level of costs is concerned. It is true that Congress placed the new program in effect for a probationary period of one year beginning April 15, 1925, and each of the two houses of Congress delegated three members to serve on a special Joint Postal Commission which, during this summer and autumn, will carry on a thorough investigation of the workings of the new arrangements with a view to recommending to the new Congress whatever changes and modifications may be found desirable. However, it may be accepted as a fact, that, whatever minor readjustments may be made, architects must look forward to an era of higher costs of mailing for some years to come.

The intimate question is one of the effect of the new postal fees and fares upon the average architect in his everyday professional activities. Such is the scope of the price revision upward that the postage budget in every architectural office is affected, even though there has been no increase in the letter postage rate of 2 cents per ounce. While the rate on personal communications and mail forms sealed against inspection has not been increased, the circumstances of the general project sound the death knell, for the time being, of the proposal to inaugurate one-cent letter postage. Moreover, there has been an increase of 100 per cent, or from one to two cents, in the rate on post cards. Post cards,—as distinguished from the postal cards supplied by the government at the former rate of one cent for the single card and two cents for the reply card—include picture or illustrated cards and all species of private mailing cards including the return cards, order blanks, etc. which are now so generally enclosed with correspondence for convenience in response.

Second-class rates are of moment to publishers of newspapers and magazines rather than to the individual architect. The average



member of the profession will be conscious of a price advance only when he has occasion, say, to mail marked copies of periodicals containing reproductions or references to his work. At that it is, if couched in terms of percentages, a sharp increase that has taken place in what is known as the "transient" second class rate, viz., an advance from 4 ounces for 1 cent to 2 cents for two ounces. The effect of this multiplication of the old rate by four is that many architects have adopted the plan of transmitting "separates," clippings, and partial copies of publications rather than complete copies or are making arrangements with publishers to extend circulation to names furnished by the architect under the sample copy privilege.

By coincidence, the most revolutionary changes in postage rates are found in the quarter where service is rendered in the transmission of architects' drawings, namely, in the third and fourth classes. By popular impression, mail of the third class is made up of books, catalogues and miscellaneous printed matter, whereas the fourth class, or parcel post, is given over to general merchandise. In practical application to the purposes of the architect, these two classes are synonymous, the only dividing line being the boundary formed by a weight limit. This is particularly true under the new regulations.

As at present administered, third class mail embraces all matter formerly included in the third and fourth classes up to and including 8 ounces in weight, while the new fourth class comprises all matter formerly in the third and fourth classes over 8 ounces in weight and not exceeding 70 pounds in the first, second and third zones, and not exceeding 50 pounds when mailed for delivery in the other zones up to and including the eighth zone. On third class matter there has been a rate increase of 50 per cent,—from 1 cent for each two ounces to  $1\frac{1}{2}$  cents, except that small books, catalogues, etc., as well as seeds, bulbs, roots, plants, etc., in units not exceeding 8 ounces, are permitted to travel at the old fare of two ounces for 1 cent. The graduated charges of the parcel post, computed on the basis of weight and zone, have not been materially altered in the new postal arrangements. Instead, the need for increased revenue in this quarter is served by exaction of a flat charge or service charge of 2 cents on each parcel, except those originating on rural routes, regardless of weight or distance carried.

Architects enjoy, under the new regulations governing third and fourth class mail, all the privileges which have been theirs heretofore as to permissible notations and inscriptions.

By the by, the numerous instances in which architects pay first-class postage on drawings, sketches, etc., would seem to indicate that some members of the profession are not aware that their work is eligible for transportation at the lower fares. Drawings, plans, sketches, etc., whether in pencil, pen and ink, or other mediums, are admissible to third or fourth class (according to weight) provided there be no inclusion of endorsements that convey information, as, for example, a description of the structure or arrangement pictured, written instructions to bidders, etc.

The Post Office Department will not debar architectural drawings by reason of notations in the nature of titles and designations, that is to say, pen or pencil inscriptions such as "front elevation," "stairs," "closet," etc. The autograph signature of the architect is also permissible, along with the date. Many architects are evidently not aware that the regulations permit drawings, transmitted at the fourth class rate, to be sealed, provided the exterior of the package bears the address of the sender and authorization to postmasters to open the parcel for purposes of postal inspection if it be necessary.

As to specifications transmitted by architects, the inflexible ruling of the Department is that typewriting and carbon and letter-press copies thereof are first class matter. But facsimile copies of handwriting or typewriting, produced by a mechanical process such as the printing press, mimeograph, multigraph, etc., are treated as third or fourth class matter if presented for mailing at postoffices in a minimum number of 20 identical unsealed copies. It does not matter whether the specifications in duplicate are sent to one address or to different addresses. Proof sheets, corrected proof sheets, and the manuscript copy accompanying same, are also eligible for inclusion in the fourth class, provided, of course, no item exceeds the size limit which allows a combined length and girth of 84 inches.

For architects one of the notable innovations of the new postal program is the inauguration of the "Special Handling Service," which may be invoked as a means of speeding up the transit of fourth class or parcel post mail. Payment of twenty-five cents, in addition to the regular postage, secures for a fourth class package the same expeditious handling that is accorded firstclass mail. It may be explained that the Special Handling Service does not supplant nor duplicate the Special Delivery Service and the architect who is desirous of quickening to the utmost the transmission of plans, but does not relish the risk nor the rates that characterize airplane



mail, may find it advantageous to pay for both Special Handling and Special Delivery.

To differentiate, it may be pointed out that Special Handling enables a package to keep pace with letter mail throughout the transit from the point of mailing to the city of destination. Special Delivery, on the other hand, does not accelerate mail on its journey from post office to post office or terminal to terminal but does insure immediate delivery upon arrival in the city where the addressee is located. The mail item that pays the extra fare for Special Handling gains on the long haul but awaits the regular delivery at the journey's end. Thus the two services dovetail or interlock. Special Delivery service is yet available at the former fee of ten cents for parcels up to two pounds in weight. For more bulky parcels, the fee is fifteen cents if the weight does not exceed ten pounds and a fee of twenty cents on items that exceed ten pounds.

Certain questions of postal classification take on new significance for architects in the face of the higher rates. Notably there is the official construction placed upon the terms "book" and "catalogue," these forms, in units not exceeding eight ounces, having the benefit of a rate  $33\frac{1}{3}$  per cent lower than other printed matter. To be acceptable as a book or catalogue, a publication must comprise not less than twenty-four pages and be "bound." Compliance with these requisites carries no obligation with respect to size of page, weight of paper stock, etc., and the insistence that a book shall be a bound publication is served if the sheets be sewed, pasted or stapled.

The Post Office Department has not persuaded Congress to sanction the Department's coveted hobby—collection of a "due" charge for "directory service" on insufficiently or incorrectly-addressed mail. All of the other postal services cost more, however, under the terms of the new price list. Architects are particularly affected by the increase in the fees for registration and insurance, an increase that, for the smaller indemnities, amounts to 50 per cent or more. In the nature of a "nuisance tax" is the new charge of 3 cents for a return receipt on an insured or registered item. The C. O. D. service, which has come into extensive use in recent years, presents an increase of the basic fee from 10 cents to 12 and 15 cents according to the amount of collection. The new postal status continues all the conveniences of "permit" and "metered" mailing, precanceled stamps and various forms of combination packages or double-purpose mail forms which are favored by architects who desire that plans, specifications, or other slow-moving mail shall arrive

at destination by the same delivery as the letter of transmittal.

WALDON FAWCETT

## THE ART-IN-TRADES CLUB ANNOUNCE A COMPETITION

A competition in design of domestic interiors is announced for October, 1925, by the Art-in-Trades Club of New York. Designs and specifications are invited from architects, decorators, designers and manufacturers resident in the United States for the decoration and furnishing of (a) two rooms—bedroom and living room; (b) three rooms—dining room, drawing room and bedroom; including floor coverings, wall coverings, furniture and electric fixtures.

The keynote of originality, to the exclusion of copies and imitations of old designs, struck at the Exposition of Modern Decorative and Industrial Art in Paris, is found again in the program of this competition.

A prize of \$1,250 for each room in (a) and of \$1,500 for each room in (b) will be awarded to the successful designer in each case. A pamphlet giving particulars may be obtained from the Secretary of the Art-in-Trades Club, 34 East Thirty-eighth Street, New York.

## NEW YORK STATE ROOSEVELT MEMORIAL. APPOINTMENT OF JOHN RUSSELL POPE AS ARCHITECT

The Trustees of the New York State Roosevelt Memorial, as the outcome of the recent architectural competition participated in by eight invited firms of the State, will build the Memorial to be erected at Central Park West and 77th Street, from the notable design by John Russell Pope reproduced herewith.

The conditions laid down in the competition program were:

The design should symbolize the scientific, educational, outdoor and exploration aspects of Theodore Roosevelt's life rather than the political and literary.

The design should be consistent with the dignity of the Empire State and reflect the national and international influence of Theodore Roosevelt.

The Memorial should be harmonious with and embody the ideals, purposes and plans of the American Museum of Natural History to which Theodore Roosevelt devoted



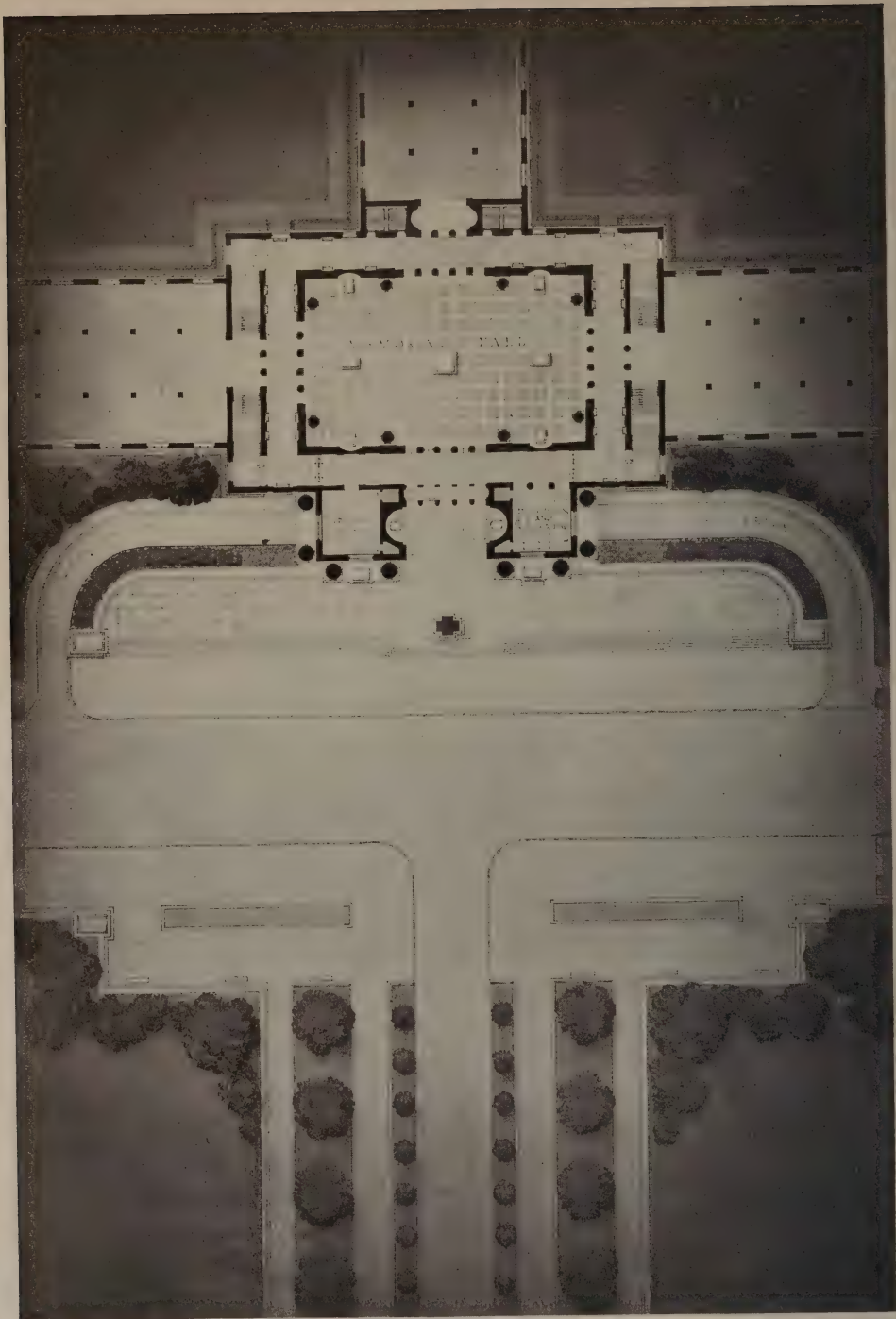
*The Architectural Record*

August, 1925

The Design Winning the Competition for the Selection of an Architect

NEW YORK STATE ROOSEVELT MEMORIAL

John Russell Pope, Architect



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The Design Winning the Competition for the Selection of an Architect

NEW YORK STATE ROOSEVELT MEMORIAL

John Russell Pope, Architect



the early and the closing years of his life.

The Memorial should provide not only for visitors from the City and the State but should be so planned that it would also become an integral part of the school and public educational system of the State, and likewise form an extension to the educational work of the American Museum of Natural History in the City and in the State.

## BOSTON ARCHITECTURAL EXHIBITION

The Architectural Exhibition in Boston this year was rather unusual in that nowhere near the customary proportion of work of local architects was shown. Instead, the walls of the gallery in the Walker Building carried several groups of frames showing the product of the offices of Mr. Howard Shaw, Delano and Aldrich and James Gamble Rogers, evidently especially invited for the occasion. Of these groups, that of Mr. Shaw was the most interesting, including as it did, a number of views of his University at Chicago; the well known Donnelly Printing Plant, in both its earlier truncated and its more fully built-up form; and three characteristic dwellings—a town house for Mr. J. P. Wilson, and country houses at Bloomfield Hills, Mich., and Hinsdale, Ill.; both characteristic designs; the latter in brick and the former in plaster.

Delano and Aldrich showed two rather similar, and both rather cold, designs for a Christian Science Church on Park Ave., N. Y., and a Music Building at Smith College. Mr. Rogers displayed his Aetna Insurance group at Hartford in both drawings and model.

Among local architects two of the largest and best showings were from the office of Maginnis & Walsh and from Cram & Ferguson's. The former exhibited many of the frames that were in New York this year, also including some older work, such as the nearly perfect St. Catherine's at Somerville, Mass.; The Renaissance Trinity College Chapel at Washington; Holy Cross at Worcester; the new Science Building at Boston College, the brick *Italianate* St. Margaret's at Campello, Mass., and the stone Gothic St. Paul's Church at Dorchester.

Cram & Ferguson showed the model for St. George's Chapel at Newport, now well along, a small stone Norman church, the elaborate Princeton design, a classical structure for a Presbyterian Church (not worthy of Gothic?) at Utica, N. Y., and an *Alumnae* Building at Wellesley, Mass. A Classical English Church in Hawaii also looks strange

in its distant locale. Allen and Collens also exhibited several church designs, the recently completed Lindsay Memorial Chapel, Boston; another classic design—this time for a Congregational Church at Bridgeport; a severe English Mortuary Chapel at Mt. Auburn, and the Teachers' College Library at New York.

Stevens and Lee showed a number of large hospital buildings and groups, at Tampa, Florida; Yates County, New York; Ware and Springfield, Mass.; and Providence, R. I. Among other larger buildings are an interesting Greek design by Coolidge and Carlson for an Athenaeum at Westfield; some schools at Brookline and Waltham by Kilham, Hopkins & Greeley, and another one at Framingham by Mr. Charles M. Baker in a sort of Italian Villa style. Charles R. Greco shows his large Synagogue at Cleveland, Ohio; Ritchie, Parsons & Taylor exhibit several views of the Massachusetts Agricultural College Memorial Building; and Andrews, Jones, Biscoe and Whitmore hang elevations and an unusually well rendered drawing in crayon of the Recreation Building for the Women's College at Brown University, in a well studied domestic English Brick Renaissance style.

Mr. Richard Arnold Fisher exhibits several views of his new Lincolnshire Hotel on Charles St., Boston; Putnam & Cox show a new Science Building at Mt. Holyoke, a carefully studied apartment house at 32 Beacon Street, next the State House Grounds, and a "Restoration" of "Montpelier," the old General Knox house at Thomaston, Me., built about 1794, as a "Memorial Building." Mr. Gordon Allen shows again the Beaver Day School, exhibited last year, and Parker, Thomas & Rice are represented only by some details of the John Hancock Building, also previously shown.

Among the domestic work exhibited is an "alteration" to the Villa Curonia at Florence, by Edwin S. Dodge; J. A. Schweinfurth's sketch in water color of his own house at Wellesley; Clifford Allbright's studies for two dwellings, St. Peter's Church in Weston, and a Club at Forge Village, Mass.; Walter Atherton's Italian plaster house at Dublin, N. H.; Derby and Robinson's large brick Colonial Lee House at Northampton, and a delicate wooden Colonial House in Cambridge. Another brick Colonial house in this same suburb is shown by Lois Howe and Manning, along with some interior alterations to an old house in West Cedar Street, Beacon Hill, and some designs for cottages at Mariemont, Ohio. Messrs. Ripley & LeBoutillier's stores for the same development are shown in two forms, the early sketch and the completed design.

George F. Marlowe has a frame of entrance

details for various new buildings at the Bobson Institute in Wellesley, and a detail of the entrance to the Sheraton Apartments and a stone dwelling at Rydal, Pa., represent the work of Charles N. Reed, and Strickland, Blodgett and Law.

The only City Planning designs shown are by Arthur Shurtleff, including a proposed development for Marine Park, Boston and a plan for the City of Fall River, Mass. His attractive stone walled garden on a hillside designed for the estate of James J. Phelan at Manchester, by the sea, is also shown by several small views of details.

This is a literal list of the small amount of architecture exhibited as the work of the past year by the local offices. It does not mean that no more work was done. In several cases the architects were probably too busy to lay out an exhibit. In the minds of other men the local exhibition was to a great extent overshadowed by the New York show this year, and some made no effort to cover both.

The walls also contained some attractive water colors, by J. J. Haffner, venturing into the field of opaque color, Harold Warren and Dudley Murphy, (both the latter not dealing with architectural subjects, however), and another showing of excellent glass and cartoons, by Charles J. Connick and William H. Burnham. The portions of a window for St. Agatha's in Pennsylvania by the former were especially successful.

Some of the designs for the Harvard Busi-

ness School were also shown, including drawings by Perry, Shaw and Hepburn, associated with J. J. Haffner; Ludlow and Peabody; and Coolidge, Shepley, Bulfinch, and Abbott, along with the obviously winning design by McKim, Mead and White. Some School work from Technology and Harvard—though less than usual—was also to be noted—along with several Envois by recent Rotch Scholars, Eugene F. Kennedy, Wallace K. Harrison, and the studies for the last Scholarship competition, those which obtained first and second place, were also exhibited. A remarkably drawn detailed measured plan of Santiago de Campostello by Kenneth John Conant was also shown and was of unusual interest.

All in all, an exhibition that seems distinctly to indicate an "off year" in the Boston offices, would seem to be the impression that one who has followed these showings from year to year would be likely to take away from this exhibition. Either that, or a withdrawal of interest on the part of the architects that would be even more regrettable. After all, the Annual Exhibition offers about the only opportunity for the profession to show the public what it is doing for their benefit from year to year. It should not be allowed to become a perfunctory affair. It should be kept so alive and up-to-date in the timeliness of its material that it would appeal to the public as a vital part of their modern environment at any and all times.

FRANK CHOUTEAU BROWN



**SWEDISH ARCHITECTURE OF THE  
TWENTIETH CENTURY. BY  
HAKON AHLBERG.**

Mr. Ahlberg quotes a writer in an English technical periodical to the effect that whatever appealed to him in Swedish architecture was either very old or very recent, and admits cautiously that there is perhaps something in it. Not that there is very much that is very old. The ancient Swedes built of wood, but in the royal castles of the sixteenth and seventeenth centuries, under a thin veneer of borrowed ornamentation—stucco facings and wood panelings suggestive of ostentation and the South—there was a solid structure, an appreciation of honest building distinctly Swedish. Nikodemus Tessin, who built the royal palace at Stockholm in the early eighteenth century, was a great architect, and the exterior of that palace has the northern austerity and simplicity. French influence was strong in the eighteenth century, but even the interiors of Swedish mansions of that period had a northern stamp, something less of eloquence and more of warmth than in their French prototypes. The nineteenth century was the really "unhappy time," and unfortunately it corresponded with the period of greatest expansion of Swedish towns and villas. Hence it comes that so many of these have the stamp of stereotyped dullness or uncultured gaudiness.

But with the end of the nineteenth and beginning of the twentieth century came a change, inaugurated by the example and teaching of I. G. Clason. The remark of the English writer quoted above had something in it in respect to that interim, when Swedish architecture seemed to lose its national characteristics and wandered away from sound tradition. The reform, the "Swedish Renaissance," is recent. Of the eighteen architects here represented, Clason's work begins about 1880, but he is still active; the work of nearly all the

rest is since 1900; and that of the three youngest, Ryberg, Ahlberg and Wallander, since 1915.

"Clason's works on superficial examination, belong to the older academic school. They bear witness to a study of prototypes of different countries and times—of Italian and French Renaissance, of Spanish, Dutch and English architecture." His art was neither national nor innovating. The stubborn and successful fight which he carried through, was not against the dominance of foreign models, but against the use of inferior materials and false construction characteristic of the era preceding. He championed, thought and gave example of a logical and sound construction, careful detail and thorough workmanship. He did not make Swedish architecture national, but he brought it back to honesty.

Ragnar Östberg is also one of the older men, but his important works come late. The most celebrated, perhaps the most celebrated of all recent Swedish building, the town hall of Stockholm, was only completed in 1923, though the first drawings were made in 1902. The plans, revised for successive competitions, were finally accepted in 1911, and other revisions were made during the building. However effective it may be at first sight across the water, the impression one gains from the plates is that its interest increases with closer inspection. Östberg is a more creative man than Clason and put his whole self into this building. It seems, decoratively, less successful as a whole than in parts, the great tower more interesting on a near view than at a distance. But it is, and perhaps long will be, the most distinguished structure in Sweden. "One of the strongest," says Mr. Ahlberg, "most unique and most beautiful architectural creations that our time has produced."

It is clear from these plates that there is a vigorous creative spirit abroad in modern Swedish architecture. How far it is peculiarly





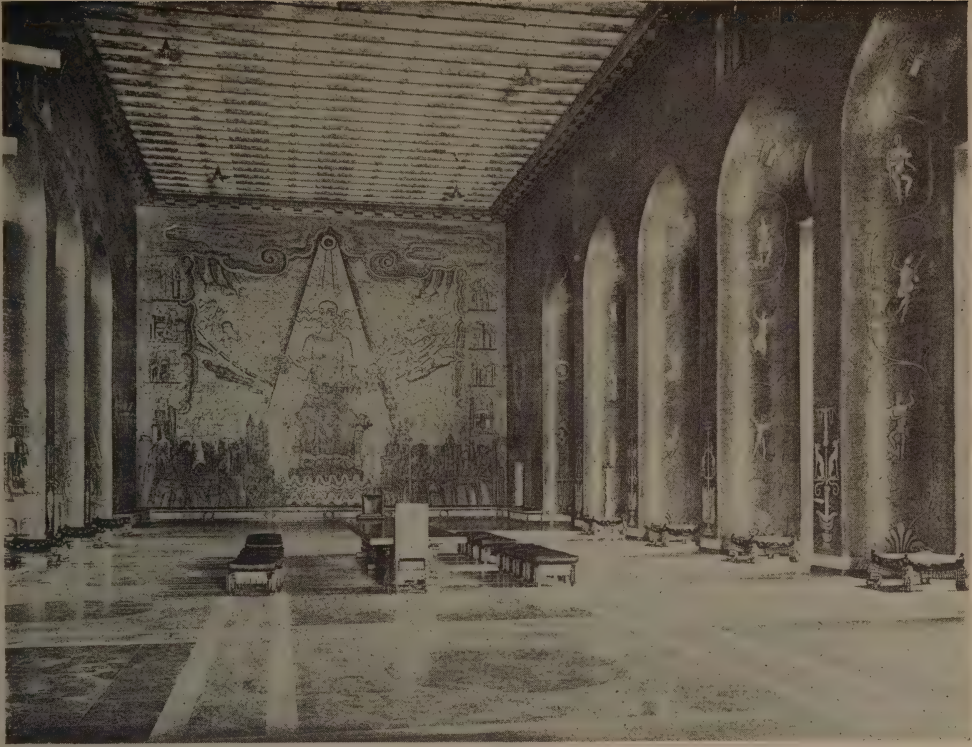
*The Architectural Record*

August, 1925

THE HÖGALID CHURCH, STOCKHOLM

I. J. Tengbom, Architect

Illustration from *Swedish Architecture of the Twentieth Century*



INTERIOR OF THE "GUILD-HALL," TOWN-HALL, STOCKHOLM  
Ragnar Östberg, Architect

Illustration from *Swedish Architecture of the Twentieth Century*

or nationally Swedish in its characteristics is not quite so clear. Many of the movements which Mr. Ahlberg describes are going on elsewhere, and are not unknown in America. It is probable that the nationalism is in reality a larger element than is apparent from the inspection of a book of plates. If one notices more individual than group characteristics, it may be due in part to the pains Mr. Ahlberg has taken to distinguish the individual architects. The work of each architect is shown together with the identifications of the plates adjoining, and to each architect is given a separate biographical note. And a very sensible arrangement it is.

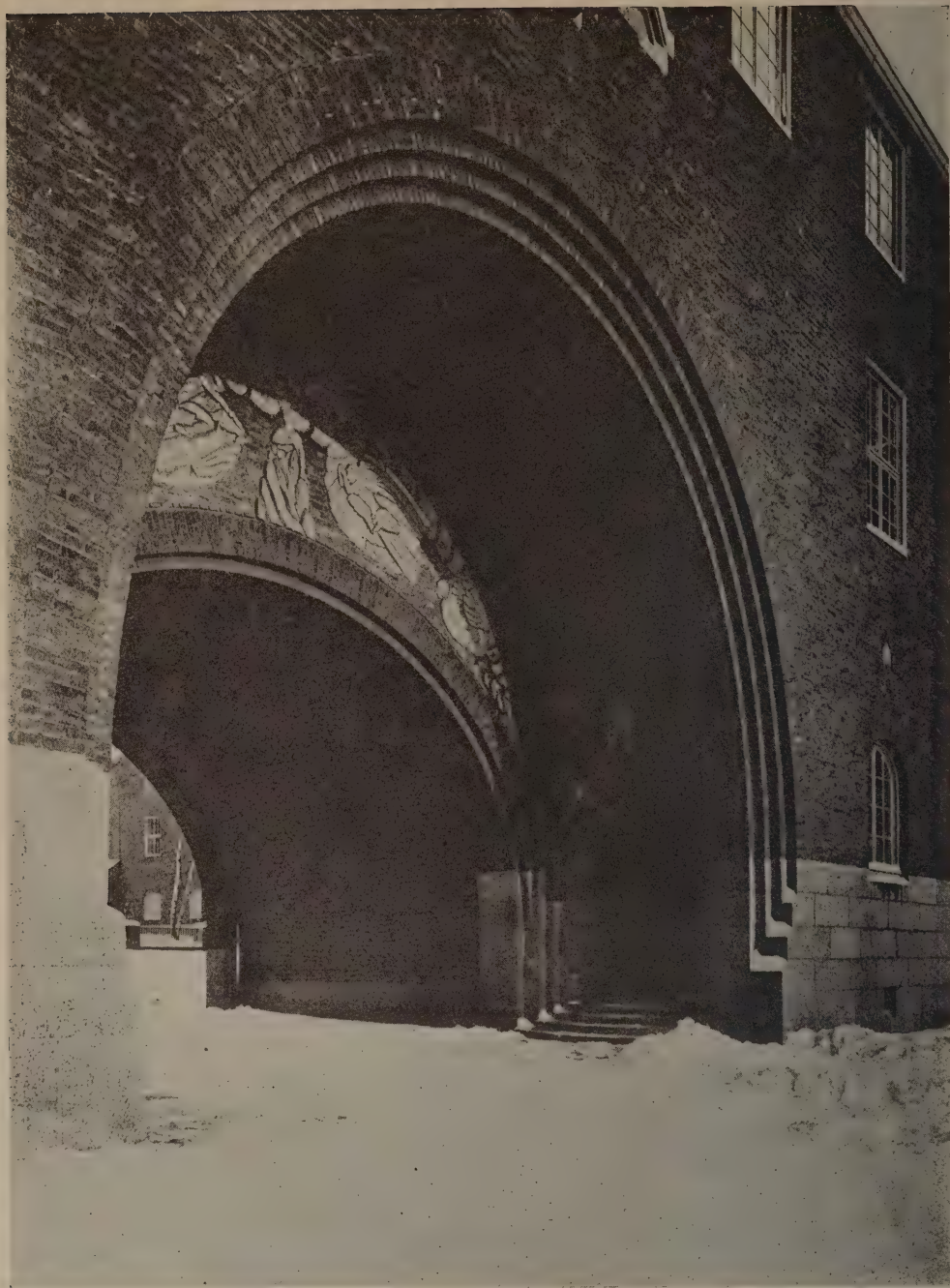
This modern Swedish Renaissance began, then, technically, with a condemnation of inferior national and false construction; then followed a stylistic reaction of model and method, together with a search for individual expression and for the national tradition. The individual expression movement was not all of it fortunate. And the national had no wealth of ancient building for its nourishment, such as many nations have in southern

and western Europe. But the scantiness led to a closer concentration of study on the archeology of Swedish remains, an absorption in details and a peculiar sense of the spirit of the old builders.

Another factor has been the revival of the native handicrafts, supported by architects, as well as by an active Association of Swedish Handicrafts, which promotes the cooperation of artists and producers. This factor is perhaps of peculiar interest to America.

There is still a craft tradition in Sweden, but the medieval order was disrupted before it could take root in America. There is hardly any craft tradition here, and the best workmen are usually imported. "Art is the efflorescence of a settled life, invention a necessity of the pioneer." Inventiveness is as native to America as craftsmanship is not. Settled life in a degree has arrived, but meanwhile there are other forces holding the field. Architecture which rises at the call of financier is not the fulfilment of a demand for enduring beauty, but for a quick turn over of capital. The purpose of trade unions is to raise the standard





*The Architectural Record*

August, 1925

Main Entrance to the Great Court  
UNIVERSITY FOR ENGINEERING AND ARCHITECTURE, STOCKHOLM

E. Lallerstedt, Architect

Illustration from *Swedish Architecture of the Twentieth Century*



of wages, not of workmanship. American architects are competent, but if capital forces upon them inferior material, and labor inferior workmanship, there will naturally be just the condition in those two respects from which Mr. Ahlberg says the modern Swedish Renaissance has in some measure escaped. American architecture is by no means all commercial, but it is rather in commercial building that there has in late years arisen types of architecture recognizably national. We are flooded with various influences and borrow styles from all directions. Moreover America contains in itself most of the varied climates of Europe together with a few more extra and peculiar.

But craftsmanship is not a matter of climate or style. It may be in this craftsmanship that the Swedish Renaissance is the most significant. The most famous building it has produced, the Stockholm Town Hall, is full of rare workmanship. The Swedish Handicrafts Society owes much of its success to the support of the architects, and Swedish architecture has richly profited by that interrelation.

ARTHUR W. COLTON

**Modern Swedish Architecture**, by Hakon Ahlberg. With a Preface by F. R. Yerbury. New York: Charles Scribner's Sons, 1925. xvi, 42 p. 152 plate illustrations.  $9\frac{1}{4} \times 13\frac{1}{4}$  in. Cloth. \$25.00.

During the last decade Sweden has experienced an extraordinary renaissance in the art of Architecture. Its modern buildings have won unstinted admiration for their remarkable blending of tradition in building with the requirements of the present day. In the opinion of many, Swedish Architecture embodies the finest and sanest expression of the modern spirit.

The work of the Swedish Architects is extremely modern in feeling, yet it shows a deep regard for the past, and a true understanding of the main principles underlying all good architecture. In the book now announced the best work of 23 of Sweden's leading architects is shown in all types of buildings, including the already famous new Town Hall at Stockholm, which is well illustrated.

**The Decorative Art of Frank Brangwyn**, by Herbert Furst. A Study of the Problems of Decoration with Special Reference to the Work of This Artist. New York: Dodd, Mead & Co., 1924. ix, 231 p. Illustrated with 33 reproductions in colour and 150 in monochrome.  $10\frac{1}{4} \times 13$  in. Cloth. \$20.00.

In this book Mr. Furst has attempted not only to describe and comment upon Brangwyn's Mural Decorations, but to show him also a prolific designer in almost every branch of the applied arts. There are copious reproductions (both in colour and monochrome) of the decorations in the Royal Exchange, The Skinners' Hall, The Blue Coat School Chapel, and at St. Aidan's Church in Leeds, but also of those in the United States and in Canada. To these are added illustrations of the projected work in the new Selfridge building in London, and the Picture Gallery in Tokyo; added further are reproductions of Brangwyn's Stained Glass, his designs for furniture, metalwork, street decorations, etc., etc.

**The Study of Color**—with Lessons and Exercises—by Michel Jacobs. Arranged for Instruction of Teachers, Artists, Students and Parents. New York: D. Van Nostrand Co., 1925. ix, 489 p. illus.  $6 \times 9\frac{1}{4}$  in. Cloth. \$3.00.

This book teaches an appreciation of color and the practical applications of color combinations by a series of carefully graded lessons and exercises, and is of interest to artists, illustrators, decorators and students as a reference book.

**The Water Supply of Buildings and Rural Communities**—For Engineers, Architects, Plumbers and Property Owners—by Walter S. L. Cleverdon, C.E., M.E. New York: D. Van Nostrand Co., 1925. viii, 186 p. illus.  $5 \times 7\frac{1}{4}$  in. Cloth. \$2.50.

This work covers in detail the water supply of all types of buildings and rural communities. This field has received scant attention and little has been published about it. The result has been serious mistakes in layouts, unsatisfactory supplies, and later the consequent expense of trying to rectify these conditions. It is the purpose of this book to satisfy this lack of an adequate treatment of the subject.

**The Small Sunday School**—Its Plans and Work—by L. F. Sensabaugh. Approved by the Committee on Curriculum of the General Sunday School Board of the Methodist Episcopal Church, South, as a Textbook for Cokesbury Training Schools. Nashville, Tennessee: Cokesbury Press, 1924. 136 p. illus.  $5 \times 7\frac{1}{4}$  in. Bound in Boards. 60 cents.

This book contains matter regarding the functioning of the small Sunday school that will be of interest to the architect who is planning one.

**Audels Masons and Builders Guide**, by Frank D. Graham and Thomas J. Emery. A Practical Illustrated Trade Assistant on Modern Construction for Bricklayers, Stone Masons, Cement Workers, Plasterers and Tile Setters; Explaining in Practical, Concise Language, and By Well Done Illustrations, Diagrams, Charts, Graphs and Pictures, Principles, Advances, Short Cuts—Based on Modern Practice—Including Instructions on How to Figure and Calculate Various Jobs. New York: Theodore Audel & Co., 1924. 4 volumes. 1v, 1078 p. illus.  $4\frac{3}{4} \times 6\frac{1}{2}$  in. Leatherette. \$1.50 each volume.

v. 1: Brick work, brick laying, bonding, designs; v. 2: Brick foundations, arches, tile setting, estimating; v. 3: Concrete, mixing, placing forms, reinforced concrete, stucco; v. 4: Plastering, stone masonry, steel construction, blueprints. A practical set of pocket size books with excellent illustrations.

**Monuments and Memorials**, by William Sener Rusk, M.A. Baltimore, Maryland: The Norman, Remington Company, 1924. Art in Baltimore Series. xviii, 141 p. illus.  $5 \times 7\frac{1}{2}$  in. Cloth. \$2.50.

An interesting and well-written little book of considerably more than local interest, although dealing with the monuments and memorials of Baltimore.

**Twelve Pictures in Color**, by Jules Guerin. The Rendering of Twelve Subjects in Full Color. New York; Edward C. Bridgman, 1925. 12 sheets portfolio form. 13¾ x 18 in. Cloth. \$25.00.

In portfolio form, of extreme value to all architects and artists. It is needless to go into any explanation regarding the work of Jules Guerin or to elaborate upon his ability as an architectural renderer. The plates of this portfolio were made by The Beck Engraving Company and were printed at considerable experimental expense in order to maintain the values and the gradations of color in the originals.

This portfolio is considered to be one of the best series of reproduction of Guerin's most recent work ever published.

**Portals, Doorways and Windows of France**, by George Leighton Dahl. With Preface by Professor George H. Edgell. New York; The Architectural Book Publishing Co., Inc., 1925. xiii, 209 p. illus. 8 x 11½ p. Cloth. \$13.50.

"The inherent taste," says Professor Edgell, "which produced the best French Gothic is re-born in the successive classic waves of the styles of the Valois of Henry IV, of Louis XIV, and of Louis XV. Each wave left monuments, some few magnificent and widely known, works of others humble, obscure, but none the less stamped with French genius. . . . It is from this humbler material or from less known details of the greater monuments, that Mr. Dahl has drawn the illustrations that make up this book."

**Practical Steam, Hot Water and Vapor Heating and Ventilation**, by Alfred G. King. A Modern Practical Work on Steam, Hot Water and Vapor Heating and Ventilation, With Descriptions and Data on All Materials and Appliances Used With Modern Heating and Ventilation Systems; Construction Details, Rules, Tables, etc. Nearly Four Hundred Illustrations, Showing in Detail All of the Various Heating Systems, With Pipe, Radiator and Piler Connections. New York: The Norman W. Henley Publishing Co., 1925. Fifth Revised and Enlarged Ed. 551 p. 6 x 9¼ in. Cloth. \$4.00.

A complete and up-to-date work written for all interested in Steam Vapor, Hot Water Heating and Ventilation. The author has spent over thirty-five years in the heating trade and his experience covers every angle of the business. He is a Registered Heating Engineer, the author of several steam heating books and has written many technical articles covering every phase of heating and ventilation and is a recognized authority on this subject.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:]

**Oil Stains. "Lucaseal Oil Stains for Hard or Soft Woods."** John Lucas & Company, Inc., 4th and Race Streets, Philadelphia, Pennsylvania. 3½x9 in. 8 pp. Illustrated in Actual Colors.

**Conduits, "Facts Concerning Electrical Conduit"—Illustrated Folder Describing "Buckeye" Conduits.** The Youngstown Sheet and Tube Company, Youngstown, Ohio. 8½x11 in.

**Fans. Bulletin No. 140 Describing Duriron Chemical-Proof Exhaust Fans.** The Duriron Company, Inc., Dayton, Ohio. 7½x10½ in. 8 pp. Illustrated.

**Stairs, Spiral or Circular. Illustrated Folder Describing Duvinage Spiral Stairs.** Duvinage Spiral Stair Company, 1200-1208 Bush Street, Baltimore, Maryland. 8½x11 in.

**Plumbing Fixtures. Ford's Sanitary Porcelain and Vitreous China Plumbing Fixtures. Catalogue C.** Ford's Porcelain Works, Inc., Perth Amboy, New Jersey. 8x11 in. 233 pp. Illustrated.

**Valves. Illustrated Folder Describing Simplex Flush Valves.** The Beaton & Cadwell Manufacturing Company, New Britain, Connecticut. 3½x8½ in. 16 pp.

**Fire Alarm and Paging Services, etc. "To Speed Business—To Protect Property." Illustrated Folder Describing the Autocall Paging Service, Industrial Fire Alarm Service and Watchmen's Supervisory Service.** The Autocall Company, Shelby, Ohio. 4x 8½ in.

**Water Filters. Bulletin No. 501. Graver Water Filters—Horizontal and Vertical Pressure Type.** Graver Corporation, East Chicago, Indiana. 8½x11 in. 8 pp. Illustrated.

**Partitions, Folding. "Specifications and Details for the Topping 'Easyfold' Equipment for Folding Partitions."** The Topping Manufacturing Company, Ashland, Ohio. 9½x11½ in. Looseleaf. Illustrated.

**Stokers. "Specifications for Architects and Engineers on Cokal Stoker."** Cokal Stoker Corporation, 341-349 East Ohio Street, Chicago, Illinois. 8½x11 in. Illustrated.

**Terra Cotta. "Atlantic Terra Cotta Modeling." Number 9, Volume VII of Atlantic Terra Cotta Series.** Atlantic Terra Cotta Company, 350 Madison Avenue, New York City. 8½x11 in. 16 pp. Illustrated.

**Terra Cotta. "The Entrance of Atlantic Terra Cotta." Volume VII, No. 8 of Atlantic Terra Cotta Series.** Atlantic Terra Cotta Company, 350 Madison Avenue, New York City. 8½x11 in. 16 pp. Illustrated.

**Boilers. "Uncle Sam Installs Kewanee Boilers."** Kewanee Boiler Company, Kewanee, Illinois. 5¼x7¾ in. 28 pp. Illustrated.

**Pipe Coverings. "Nonpareil Cork Covering"—For Tanks, Coolers, etc. Also Specifications and Engineering Data.** Armstrong Cork and Insulation Company, Pittsburgh, Pennsylvania. 8¾x11¾ in. 48 pp. Illustrated.

**Lighting Units. Bulletin No. 4—Major Footlights, Borderlights and Proscenium strips and Bulletin No. 5—Major Flood Light Unit.** Major Equipment Co., Inc., 360 North Michigan Ave., Chicago, Illinois. 7½x11 in. 20 pp. Illustrated.





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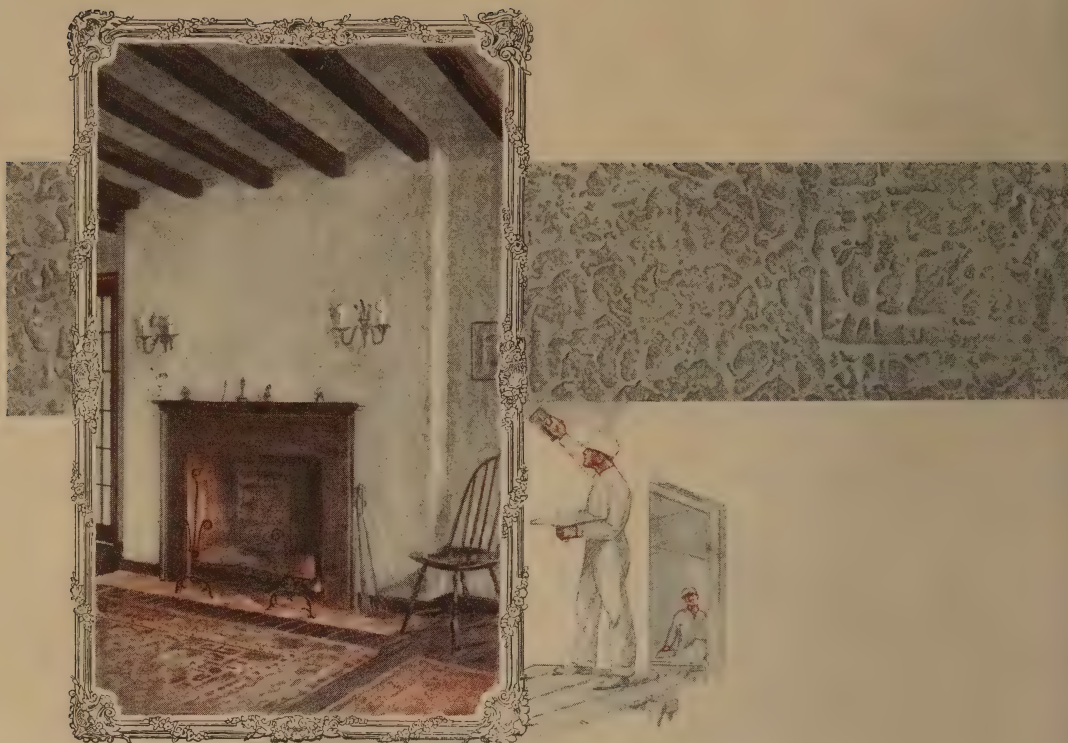
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# TIGER FINISH WALLS

*The*  
ARCHITECTURAL  
RECORD



SEPTEMBER 1925



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The accompanying coloured reproduction of one of the medallions in Mr. Clement Heaton's triple window in Emmanuel Church, Newport, R. I., shows very well the artist's masterly knowledge of the fundamental principles of stained glass, and his power of interpreting these in sufficiently modern terms to avoid the connotation of affectation or archaeology. While it gives an admirable idea of Mr. Heaton's space composition and colour arrangement, it lacks of necessity the brilliant luminousness which marks the window itself, the azures being in reality much lighter and buoyant; the rubies purer and more radiant.

Probably no one at the present day knows more intimately, than Mr. Heaton, the laws and principles which controlled the art of stained glass in the 13th century, and this window is a very notable contribution to the adaptation of these to modern conditions.

R. A. CRAM.





# The ARCHITECTURAL RECORD

VOLUME 58

SEPTEMBER, 1925

NUMBER 3

## — The — STEINWAY BUILDING, NEW YORK WARREN & WETMORE, ARCHITECTS

By  
W. L. Hopkins

THE CREATION OF a home like appearance for a fifteen story office and show room building was one of the architectural problems confronting Warren & Wetmore in designing the Steinway Building at 109-113 West Fifty-seventh Street. The building provides for the entertainment and convenience of the music loving public as well as being the new home of the historic firm of Steinway and Sons and it was desired to have its appearance suggest this dual purpose.

By placing the concert hall across the entire front of the building an unusual wall space was obtained, as there are no windows in the hall opening upon the street. As a result the lower portion of the structure presents a distinctive appearance more suggestive of a residence interior than of a concert room.

The central space at the street level is occupied by a display window fifteen feet high and ten feet wide. Above this an allegorical panel by Leo Lentelli depicts Apollo receiving the crown of

musical triumph from the Muse, while accompanying figures are symbolical of the emotional gamut of music from the light classic to the dramatic. On either side of the display window is an entrance door of well-balanced proportions.

Separating this portion of the façade from the offices and studios on the upper floors, is a band of ornament in the form of garlands in which are enclosed eight medallion portraits of the following great composers who were also pianists: Brahms, Bach, Haydn, Mozart, Schubert, Chopin, Liszt and Grieg.

The entire Fifty-seventh Street façade of the building, which extends through to Fifty-eighth Street, is of Indiana limestone. It has a frontage of sixty-three feet on Fifty-seventh Street and one hundred feet on Fifty-eighth Street.

Steinway and Sons occupy the first three floors and part of the fourth floor, the upper floors being divided into offices and musical studios of other tenants.

The Steinway entrance in 109th





*The Architectural Record*

Front Elevation, West Fifty-seventh Street  
THE STEINWAY BUILDING, NEW YORK  
Warren & Wetmore, Architects

*September, 1925*

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*The Architectural Record*

*September, 1925*

Rear Elevation, West Fifty-eighth Street  
**THE STEINWAY BUILDING, NEW YORK**  
 Warren & Wetmore, Architects

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*The Architectural Record*

*September, 1925*

Detail of Top  
THE STEINWAY BUILDING, NEW YORK  
Warren & Wetmore, Architects





*The Architectural Record*

*September, 1925*

Detail of Top  
THE STEINWAY BUILDING, NEW YORK  
Warren & Wetmore, Architects



*The Architectural Record*

*September, 1925*

Main Corridor, First Floor  
THE STEINWAY BUILDING, NEW YORK  
Warren & Wetmore, Architects





*The Architectural Record*

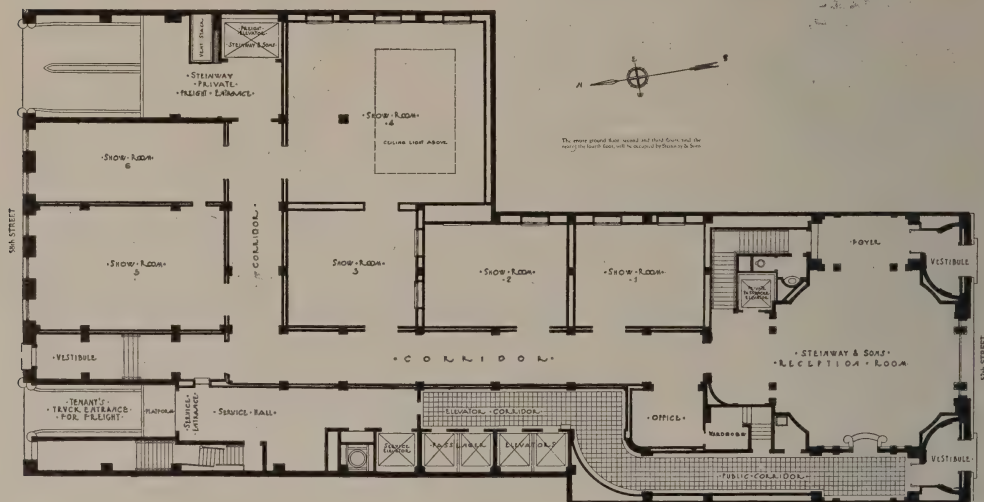
*September, 1925*

Reception Room  
THE STEINWAY BUILDING, NEW YORK  
Warren & Wetmore, Architects





### Detail of Lower Part of Structure



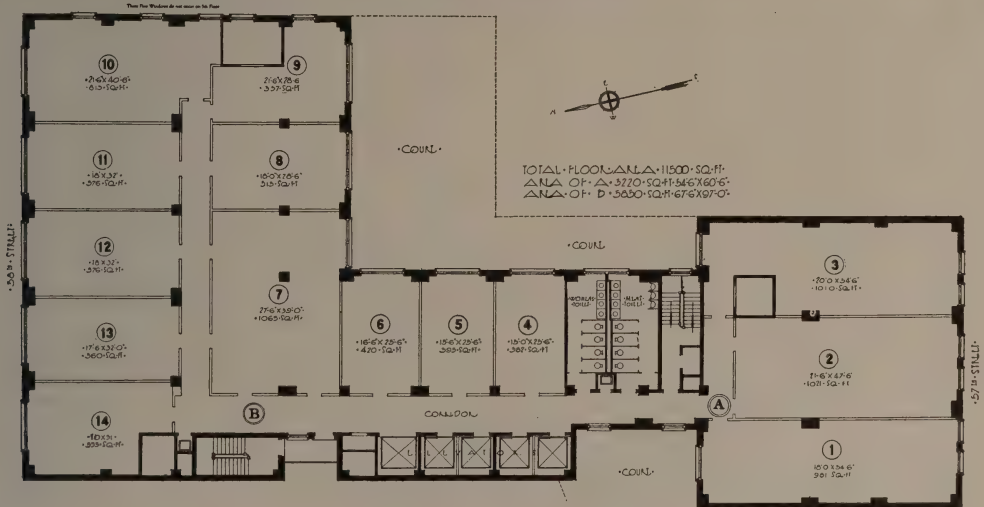
*The Architectural Record*

Plan of Ground Floor and Entrance  
THE STEINWAY BUILDING, NEW YORK  
Warren & Wetmore, Architects

September, 1925



Piano Display Room, First Floor





Street, leads directly into a large reception room of late Georgian design, about forty feet square, and two stories high. The ceiling is painted after the manner of Pergolazzi Angelica coffer and the furnishings, rugs and hangings have been especially designed and manufactured to harmonize with the period architectural design of the room.

From the reception room, a corridor runs the entire length of the building to Fifty-eighth Street. Opening directly upon this corridor are five show rooms in which pianos are displayed. The walls of these rooms have been lined with wood to soften the tone of the instruments and walls and ceiling have also been insulated. The floors are of wooden blocks laid on end, a new feature in floors for piano show rooms. Directly above,

on the mezzanine floor, are four more show rooms of various sizes.

The executive offices of Steinway and Sons and a small concert hall are on the third floor. The hall seats about two hundred and its decoration and furniture resemble those one associates with the living room of a large residence. It is intended for recitals of a more or less intimate nature.

The architects were instructed to use only the finest materials available in the construction and furnishing of the building and the new Steinway Hall has thus the dignity and distinction befitting the traditions of its owners.

Ignace J. Paderewski, Josef Hofman and many other famous musicians have been invited to attend the formal opening announced for early October.



Ceiling in Reception Room  
THE STEINWAY BUILDING, NEW YORK  
Warren & Wetmore, Architects



## CONDITIONS CONDUCTIVE TO ARCHITECTURE

*By Charles H Moore*

IN DISCUSSING THIS SUBJECT it will be well to begin with a short statement of what is here meant by architecture in contradistinction to mere utilitarian building; for while mere building is a primary factor in the art, it does not by itself make architecture. The architectural quality, where it exists in building, is something more than what pertains to the mere craft. It is an expression of delight in the work, of a kind that gives value over and above that of utilitarian use, though not independent of it. In other words, architecture is, I conceive, good building exalted by what may be called its amenities, and by the amenities of building I mean every quality of proportion and beauty of adornment, in harmony with the spirit of the work, and, as it were, springing out of it.

Conditions conducive to what we call great architecture have never, as I have elsewhere said, been widespread. The great architectures of the world have always been confined to narrowly circumscribed localities and to limited periods of time. Great architecture requires a rare conjunction of influences, both spiritual and material, which naturally conspire to produce it. The state of things that prevailed in Athens, in Byzantium, and in the Ile-de-France respectively, at the times when their great monuments of architecture were produced, have had no later parallels. But good, if not great, architecture has always prevailed among civilized peoples where feeling has not been perverted by sophistications. Whatever conditions may be, they inevitably determine the character of such architecture as may be produced. In our time, conditions have been deplorably vitiated by influences adverse to all that is worthy of the name of architecture. Some of these influences are new, and are directly due to the reckless pursuit of those sordid material activities that have crazed the modern

world. This does not mean that material activities are necessarily sordid, or in any way inimical to good architecture or any other good thing. It is only their abuse that makes them destructive of better things—while others reach far back in the history of the art to the time when sophisticated notions first began to supplant those which were natural.

In these circumstances, it behooves a young man to ponder well, before choosing the career of an architect, the motives that impel, and the conditions that confront him. In proportion as he has ideals grounded in principles of architectural rectitude, he will find his path beset with obstacles; for the practice of architecture is now so controlled by commercial and industrial interests, that principles of good building are not considered, and without good building no genuine architecture is possible. At the present time the first object of the commercial client is interest on investment. To this end he demands that cost be reduced to the minimum that will give immediate results of the kind he desires, and everything is determined by considerations of haste and cheapness without regard to quality. These demands have stimulated ingenuity in devising what are called modern methods of construction—methods which involve the use of materials and processes not suitable for good building. These methods are now standardized and increasingly applied to every kind of civil, domestic, and even ecclesiastical, as well as commercial and industrial works. But such methods can hardly survive for long, for they contain the seeds of their own destruction. The strength of the steel frame—on which everything now depends—is of very uncertain duration. I have heard an experienced engineer say that he looked for collapses, sooner or later, among the tall buildings of New York. "We do not know," he said, "how soon the steel frame

may get tired." But skyscraper architecture is not only of doubtful security for any length of time, it is also a hollow deceit. For while in real structure it consists of nothing but a mesh of steel uprights and girders bolted together, so as to form a great cage, this structure is masked by a pretense of structure of a totally different kind, consisting of simulated orders of moulded concrete, in imitation of stone masonry, affixed to the steel frame. Thus these orders have no more function in point of structure than the painted ones of theatrical stage scenery. It is worth while to notice, too, that these modern concrete orders mark the latest phase of that false use of the orders which began nearly two thousand years ago in imperial Rome, the vogue of which has grievously handicapped architectural design from that day to this, save during the Middle Ages. A moment's glance at the history of this Roman misuse of the orders and its consequences must be given here.

In ancient Greek architecture of the great age, the combination of members called the order, forms a structural unit which was never used by the Greeks without structural function. The same is true of such other ancient types of building, as the Egyptian that prevailed prior to imperial Roman times. The principle of Greek construction, as is well known, is altogether simple and consistent, and involves nothing more than upright support and horizontal load. It should be noted, also, that Greek architecture was wrought entirely of cut-stone, laid without cement, though the blocks were linked together lengthwise by embedded metal clamps.

With imperial Roman building, the case is altogether different. Covering their voids with arches and vaults instead of lintels and flat ceilings, and using inferior materials—mostly rubble concrete in ponderous masses, which the excellent quality of their cement made very strong, the Roman builders with their great resources in men and materials could erect walls of enormous thickness with speed and economy, and facing them with a skin of bricks, or squared stones, give

them an aspect as if built of these better materials. In such building there was no proper use for the orders. Nevertheless simulated orders were applied to the wall surfaces so as to frame in the arched openings—as in the Flavian Amphitheatre and the theater of Marcellus. This gave what appears to have been thought an architectural character to the great civic buildings of the Roman world, and set a fashion of structural unveracity that has had far-reaching consequences. In their temple building the Romans had followed the Greeks in using the orders functionally, though they never used them finely. On the contrary, as has been often observed, they vulgarized them, substituting coarsened profilings for the refined modulations of the Greeks, and by capricious alterations of details and propositions, added to their number so as to count five orders instead of only two. And while perverting them from a structural to a falsely ornamental use, they introduced further irrational usages—as that of interposing a bit of entablature between the column and the arch, as in the Basilica of Constantine, of raising free-standing columns on pedestals and making ressauts in the entablatures in order to cover them, and then placing statues on the ressauts to give function to the useless columns as in the Arch of Constantine, besides many other irrational combinations and distortions of the orders.

With the break-up of the Roman civilization all architecture on ancient lines came to an end. But with the growth of the Christian Church new building activities arose which were destined to revolutionize the art on creative lines. But for long, in Western Europe, the confusion brought about by the advent of the northern hordes, was naturally reflected in such architecture as was produced in the west from about the fifth century to the twelfth. But in the midst of this confusion there appeared in the eleventh century, in the north of Italy, foreshadowings of a new system of vaulted building which in the twelfth century was developed by the genius of the people of the Ile-de-France, into what



is known as the French Gothic style—a style wholly unlike any other of the so-called pointed styles of the middle ages—which was never understood outside of its native locality, though some of its features, garbled and perverted, were freely applied to the generality of mediæval architecture, very much as the Greek orders have been travestied and applied by the Romans to their ponderous concrete works. It should be noted, in passing, that this style of the Ile-de-France, while differing fundamentally in every principle of design and construction from classic Greek art, agrees fully with the Greek in admitting no false simulations of structure, and it should further be said that it is the only architecture of the Middle Ages that does so—as any proper first-hand examination of its monuments will show. But the duration of this great French style, like all other great styles of the past, was short. It retained its integrity only till about the end of the first quarter of the thirteenth century, after which time it fell a prey to exaggerations, complications, and sophistications, both structural and ornamental, that in the end resulted in its destruction, though it lingered in a grotesque riot of excessive elaboration, through a decadence of two hundred years.

Then followed the Italian reaction of the fifteenth century known as the Renaissance, which marks the beginning of modern art. On the real nature and quality of this reaction, it behooves the young architect to inform himself, and to consider well its significance, for, apart from the commercial and industrial influences already spoken of, no greater obstacles than those to which this movement gave rise, now stand in the way of good architecture.

Before this reaction set in, the Italians of the Middle Ages had, after their own manner, conformed to the use of the pointed arch that had now become general, and had developed their own type of what they themselves were the first to call Gothic architecture. The Italian variety, like all other varieties of pointed, arched building outside of the Ile-de-France, is an art without consistent prin-

ciples, and in now throwing over this spurious art and reverting to the imperial Roman models, they imagined that they were reviving their own ancient style. But it was impossible to free themselves entirely from the mediæval influences to which they had for so long yielded. And thus their revived classic compositions were from the first strongly tintured by the mediæval elements, as we see in the works of Brunelleschi—the great pioneer of the so-called classic revival in architecture.

The inaugurators of the Roman reaction were, we should remember, men of letters, whose retrospective literary activity quickened the architectural movement. But it is important to realize that the Roman traditions of the Italian people had never been really broken. At no time during the Middle Ages had they manifested any creative impulse on new lines. Such impulse, in the west, was confined to the genius of the northern immigrants, quickened and refined by Southern and Eastern influences under which they had come after settling in Italy and Gaul. Thus while the Italians had yielded in part to mediæval ideas, their break with them now was only a natural repudiation of a foreign influence.

The architects of the Renaissance were amateurs rather than building craftsmen, and many of them, as is well known, wrote extensively on their art, deriving their notions from the newly discovered writings of Vitruvius, more than from direct study of ancient Roman works. Vitruvius, ignoring the Greek art of the great age, had deduced his formulas from the Roman practice of his time; but from this source no just appreciation of the great art of classic antiquity could be derived. For the Romans, as their works show, were not a people of fine artistic aptitudes. They were great engineers, and while their engineering works, in their naked utilitarian character, are impressive from sheer magnitude of rational building, they are not great works of art. And when, in their civic pride, they sought to give to their ponderous urban structures, a grandiose splendour by application of mock orders



to their blank wall surfaces, they manifested their architectural ineptitude.

In these matters the Italians of the Renaissance did not discriminate any more than their Roman forbears, and they were never consistent in their use of the orders which they took over from Rome. In their writings they were great sticklers for the Vitruvian rules, but in practice they seldom observed them. In fact, they surpassed the Romans in senseless combinations of distorted members, as we see in the fantastic compositions of Vignola and Palladio, who, in their writings and drawings, handed on their absurd conceits to the countries of the North where they fructified and flourished with endless further demeritation. Yet, at the same time, in their newly inaugurated academic teaching they made the formulas of Vitruvius authoritative in theory.

The main root of what is wrong in this academic system of the later Italian Renaissance—which has been taken over and made authoritative, in the so-called professional schools of today—lies in the notion that a classic tradition of universal applicability and everlasting authority, is found in ancient Greek and Roman art, taken together, as if they were one and the same in principle. It is, however, clear in the light of what we have seen just above, that these two forms of ancient art have nothing in common, but are, on the contrary, diametrically opposed, the one to the other, in every particular, and are therefore incapable of forming one consistent system. But it is in academic theory only that they have ever been joined. In practice it was the Roman art alone that was taken as a pattern by the men of the Italian Renaissance, who had no first-hand knowledge of the supreme art of the Greeks.

Greek architecture of classic antiquity—which finds its fullest and finest embodiment in the Parthenon—is, I think, altogether admirable for its purpose. It is the supreme expression of the artistic powers of the finest race of the ancient world. But I think it ought to be seen that, like all other great art of the past, it is suitable for no modern use; for the

conditions which produced it, and to which it corresponds, have no counterpart in modern life. The Greek temple was a shrine, pure and simple, which required no daylight within, therefore the enclosing walls have no openings save that of the doorway. Thus the overhanging roof of the peristyle shuts out no needed light. But to erect a Greek portico against the front of a modern house, as was done by the architects of the Renaissance, and continued by their followers even to the present time, is to deprive the interior of light and air, while to reproduce the ancient orders in modern building is merely to plagiarize. There is no sense in shaping modern architectural supports in antique fashion. It is ludicrous to do so. The Greeks themselves have taught us this; for when confronted in Constantinople with the new conditions of arched and vaulted building, they completely transformed every member of their ancient trabeate system into conformity with the principles of such building, as we see in the great Church of St. Sophia.

This short historic survey is enough to show the fallacy of modern academic teaching, and the practice to which it has given rise. It should make clear how deplorably unfavorable to production of good architecture our present conditions are; and it will be well to contrast these conditions with what is known of conditions in the past, when the greatest architectures of the world were produced. In ancient and mediæval times, the practice of architecture was in the hands of companies of men who worked together with a common ambition for excellence in building. The craft was directed by organized guilds under the leadership of a master builder, who was himself a skilled craftsman. In this body each man was put to the part he could do best, in sympathetic cooperation with his fellows. In the planning and erection of a building, the general scheme was prepared by the master, in collaboration with the more experienced and capable of the company. This scheme was in accord with the current style, based on tradition, but always in a state of inventive progress on the

common lines, so long as it retained its integrity. There were no professional draughtsmen, and no elaborate drawings were prepared. Only free-hand explanatory sketches were provided, and full-scale working drawings, where needed, appear to have been marked out on the ground. We have abundant information on these matters in written notes and drawings preserved in European archives. It is not enough realized that in mediaeval building operations, as well as in drawings, little use was made of instruments of precision. The compass, the square, and the plumb line, were indeed employed, but without rigorous exactness, and often with surprising deviations from accuracy. It was mainly free-hand and eye work—as every extant building of both ancient and mediaeval times clearly shows. Even the Parthenon, a marvel of precise workmanship, exhibits many irregularities, while in no mediaeval buildings are straight lines perfectly straight, upright things perfectly plumb, or flat things quite level. There is in consequence, a vital quality animating all old works, like that which we see in the living things of nature, and hence a charm that no mechanical regularity can have. The human hand cannot work like a machine, and all artistic craftsmanship is hand-work.

Such have been the conditions of the craft of building wherever great architecture has been produced, and such they must be again before we can hope to have good work.

Let us glance for a moment at the conditions of craftsmanship now prevailing. In place of the guild, in which men worked together with mutual interest and

understanding, and keen enjoyment, we have the building contractor's establishment, organized on modern business principles, with the primary end of pecuniary gain. The building contractor has none of the qualifications of the old master builder with full control over design and construction. He is himself controlled by an outsider called the architect—a man with no craftsman's training, and therefore incapable of leadership in the manual operations of building—all these matters being directed by the contractor according to the modern methods that I have above indicated.

It is significant that the architect of to-day—a man of purely theoretic and mechanical training—stands ready to undertake the design, and superintend the construction of buildings in any style of the past. But no master builder of the past would have dreamed of such a thing. Architecture, as a genuine art, was never practiced in more than one style at any given time and locality. For a style is a growth out of given conditions, and cannot take form independently of them.

Great styles of architecture have their terms. They arise spontaneously where conditions conspire to produce them. They have their initial stages of formation, their states of perfected development, and their decay. Each style being a growth out of given conditions, is, in the nature of things, impossible under other conditions. Therefore so-called revival movements are futile.

We are living in a time of unparalleled confusion. Only in proportion as this confusion is dispelled, and a well-defined aim kept in view, will good architecture be again possible.

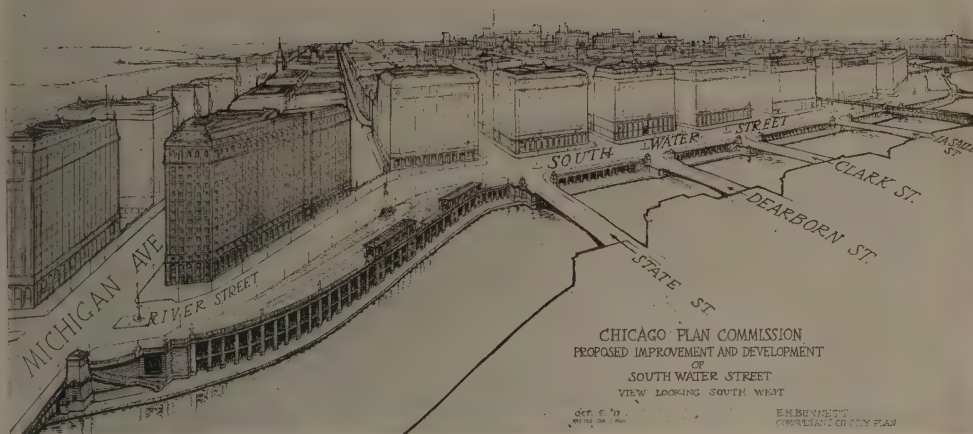


*The Architectural Record*

*September, 1925*

# SOUTH WATER STREET IMPROVEMENT, CHICAGO





## SOUTH WATER STREET IMPROVEMENT CHICAGO

*By A. N. Rebori*

SOUTH WATER STREET IMPROVEMENT now under construction along the south bank of the main channel of the Chicago River between Michigan Avenue and Lake Street, will form a quadrangle of wide streets enclosing the central business district. This quadrangle bounded on the East by Michigan Avenue, Roosevelt Road on the South, Canal Street on the West and South Water Street to the North, extended along River Street to the Michigan Avenue Bridge, will afford a line of outside communication whereby through traffic can skirt the congested downtown district instead of going through it.

The first great step in the Chicago Plan development was accomplished with the widening and extension of North Michigan Avenue. Roosevelt Road has been widened and completed with the exception of the viaduct over the railroad right of way now being constructed under the jurisdiction of the department of Public Works; Canal Street widening is rapidly nearing completion. Therefore, with the opening up of the South Water Street improvement, the first chain of the Chicago Plan will dovetail and become a unified

working system of far reaching consequence in the city's growth and advancement.

For many years South Water Street has been the wholesale clearing point for the fruit, garden, truck and poultry business of the Middle West, a business which is carried on to a large extent in the street itself, causing serious obstruction to traffic and making the sidewalks practically impassable on account of the activity there and transfer of produce in the sidewalk transactions. This method of handling the wholesale marketing of perishable merchandise is the result of a condition brought about by a too rapid expansion of business in a set location. Antiquated buildings along the street improperly equipped for the storage of perishable food did not help matters. During business hours the activity of the market not only prevented the public from using South Water Street, but to a large extent it blocked the bridgeheads on the north and south streets, and also presented a serious obstacle for the movement of freight from the Illinois Central and Michigan Central railroad yards at its eastern end. As these freight yards



September, 1925

VIEW OF SOUTH WATER STREET, CHICAGO, AS SEEN FROM KINZIE STREET TODAY

*The Architectural Record*



September, 1925

VIEW OF PROPOSED SOUTH WATER STREET, CHICAGO, AND RIVER IMPROVEMENTS

*The Architectural Record*





Michigan Avenue Looking North from the South Water Street Upper Level Connection



*The Architectural Record*

September, 1925

Upper Level of Michigan Avenue Looking North. South Water Street to the Left  
joins Michigan Avenue Here

SOUTH WATER STREET IMPROVEMENT, CHICAGO



Michigan Avenue Bridge Looking Towards South Plaza, Showing River Boulevard Connection Under Construction



*The Architectural Record*

September, 1925

River Embankment Under Construction at the Connecting Point to Michigan Bridge  
SOUTH WATER STREET IMPROVEMENT, CHICAGO



receive and discharge a large amount of freight for the central district of Chicago with South Water Street as the central axis of the major trucking movement, a large part of this trucking traffic was forced on two adjacent streets also entering the yards and compelled to traverse the central business district because of the congestion brought about by the market which begins two block west of the freight yards.

With this in view the men who developed the Chicago Plan were confronted with finding a solution which would eradicate a traffic nuisance, provide an economical method of carrying on the produce business, open a large area that would speed up commercial traffic and at the same time produce a development of aesthetic value to the city.

The work now under way provides for the removal of all buildings between South Water Street and the river from the Michigan Avenue Bridge to Madison Street and the construction of a double deck structure with an upper and lower street level. The upper level, forming a river boulevard, will connect with the many bridges crossing the river between the points of improvement, and the lower level will pass under it free from cross traffic interference. The lower level will have direct connection with the freight yards and will be joined by means of ramp approaches to the various points. Heavy commercial trucking traffic will be distributed to its destination with a minimum of congestion, while the upper level will serve the ordinary street traffic in the rôle of a marginal distributing artery into and out of the central business district by means of ramp approaches on the north and south intersecting streets.

Plans for the improvement were developed by the staff of the Board of Local Improvements of Chicago in connection with the staff of the Chicago Plan Commission. Architectural features were developed in their final form under the direction of Mr. E. H. Bennett as architect and consultant to the Chicago Plan Commission and Mr. Edmund S. Campbell as designer in collaboration with the staff of the Bureau of Design, Board of Local Improvements.

This great civic undertaking, the cost of which will reach approximately \$20,000,000 was financed partially by a bond issue to be retired by general taxation and partially by special assessments levied on the property benefited by the improvement. When completed it will give Chicago a river front boulevard about two-thirds of a mile in length. This boulevard will afford ready access from the north by way of Michigan Avenue to and from the various railroad stations across the west bank of the river.

Work of demolishing of the buildings began about January 1, 1925, and the schedule of construction calls for completion of the entire work by the middle of 1926. A major part of the foundation work is now completed and the superstructure of the two levels is rapidly taking form. With the exception of a ten-story steel frame building at the corner of State Street and the river which still remains to be razed to make way for this huge project, work is being rapidly carried on along the entire line. The street width along the river front measures 135 feet, the upper roadway of which is 72 feet and the lower roadway 100 feet with an additional 25 feet for docking space. Sidewalks will be 24 feet and 18 feet in width. Practically the entire structure is being built of reinforced concrete. The river front is penetrated by a series of arches opening to the lower level. A combination of stone, concrete, and granite are the materials employed in the architectural treatment of the river front and the various connections to existing bridge heads. A large fountain of architectural significance adorns the plaza at the head of Wabash Avenue where it enters the new boulevard. The entire project is Napoleonic in conception. It marks the beginning of the much-needed Chicago River improvement.

Produce merchants who have for many years past obstinately operated on South Water Street, are gradually being driven out by the progress of the work and the more alert members have finally organized a syndicate which is now erecting a modern produce market near Sixteenth and Canal Streets where their business will be carried on in the future.



# — The — ENGLISH PARISH CHURCH AND ITS DETAILS

*By*  
*Robert M Blackall*  
*Measured Drawings and Photographs by the Author*

## THE DOORWAY OF YATES CHURCH, SOMERSETSHIRE, ENGLAND

In the northwestern part of Somerset is found the little church of Yates—just one of the ordinary little parish churches of the English country town. It was evidently built at a time when the parishioners had more money than was usual in this section of England, for there is evidence of some very fine carving and detail work in stone rarely seen in the smaller churches. The doorway especially shows evidence in its carving of more than usual workmanship. The door itself is a modern one.

## THE CHAPEL DOOR, VICAR'S CLOSE, AT WELLS, ENGLAND

Wells is one of the few towns in England that is practically devoted to ecclesiastical work. The Cathedral, the Bishop's Palace, the Vicar's Close and the Vicar's dwellings, are all ecclesiastical buildings, and all of similar period and style.

The Vicar's Close, which was built for the Chantry priests attached to the choir of the Cathedral Church, is an enlargement of the original buildings that were built sometime in the 14th century. Only three buildings at the end seem to bear characteristics of that period, the others being destroyed by alteration and additions.

The chapel is situated at the end of the Vicar's Close. It is rather difficult to place the time of its design, although the windows on the ground floor seem to belong to the earlier period. The door has been inserted under the tracery head of one of the windows and it will be noticed that there is a straight joint on the right hand jamb from the spring to the ground, which might indicate that the door had been cut through the window.

In the time of Henry V there was a grant bestowed by Bishop Nicholas Bubwith, which is borne out by the fact that his arms occur on the door of the chapel and on the painted glass of the windows. It may be at this time that the door was built, although the stone work may have been earlier and the door built at this later period.

The elevation of the door shows the decorated arch, with trefoils inserted in what is presumably the lower part of the window. The tracery shows four shields, all very badly mutilated at the present time, of which the first to the left shows arms that are not known; the second bears the arms of the United See of Bath and Wells; the third is unknown, while the fourth shows the arms of Nicholas Bubwith, the Bishop of 1407. They are a fesse engrailed and gules between three groups of conjoined holly leaves, four in each group and correspond with the arms displayed in his chapel in the of the cathedral. This same heraldic design occurs also in the stained glass of the chapel windows. In the jamb mouldings are pateras, corresponding in design with the windows, under one of which this door case is inserted.

## SCREEN IN CHURCH AT HAILES, GLOUCESTERSHIRE, ENGLAND

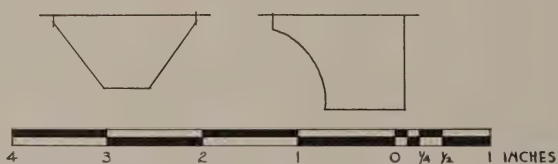
Hailes is situated in the southern part of the Cotswold District, north of Gloucester. The exterior of the little parish church here is very simple, and one would hardly expect to find inside a very interesting and richly carved screen of the thirteenth or fourteenth century. The church has a seating capacity of not more than sixty people. The plan of this church was shown in the December, 1924, issue of THE ARCHITECTURAL RECORD.



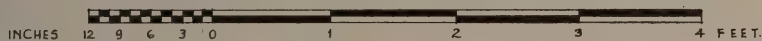
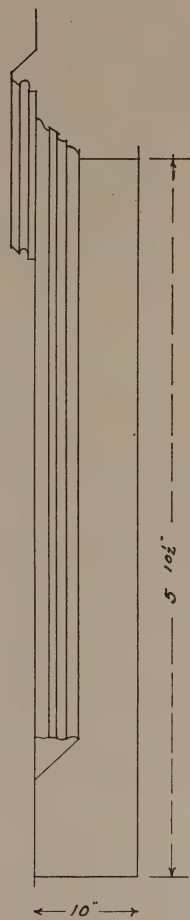
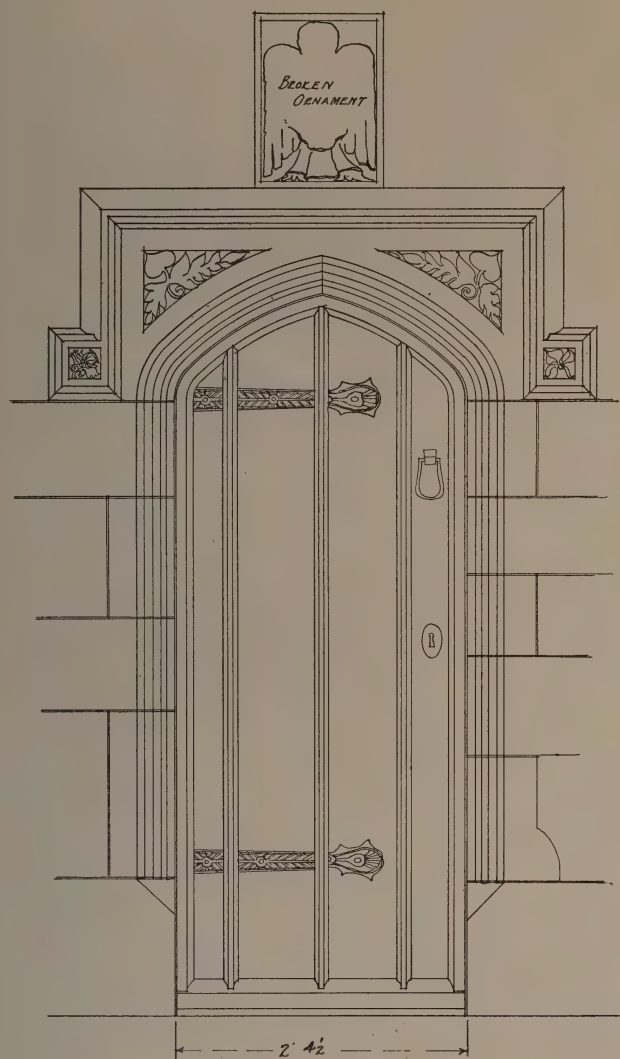
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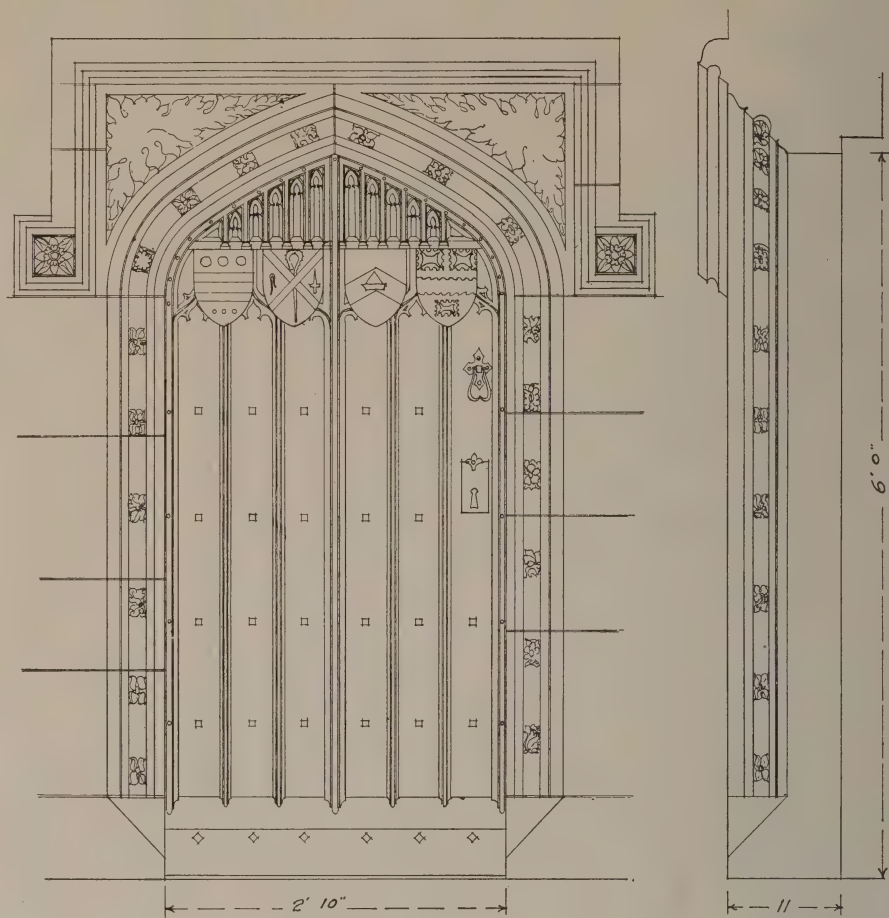
DETAILS OF MOULDINGS



ELEVATION

SECTION





ELEVATION

SECTION

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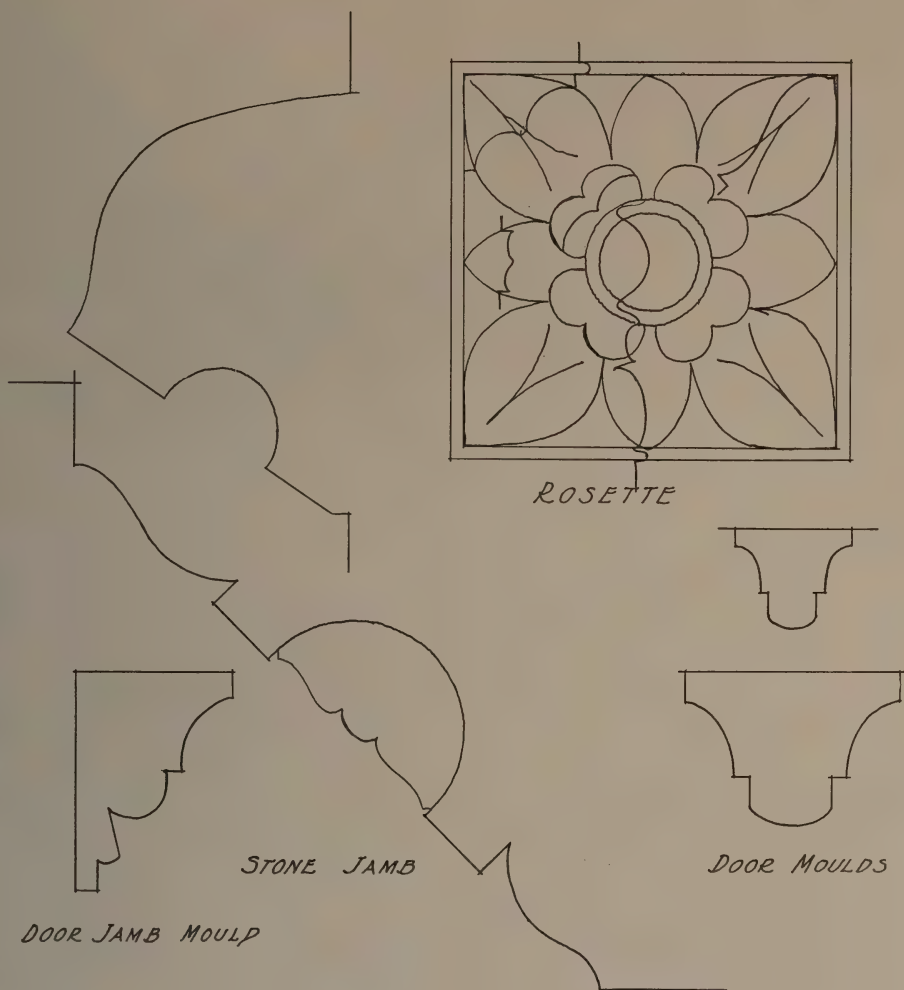
# ENTRANCE CHAPEL DOOR,

*The Architectural Record*

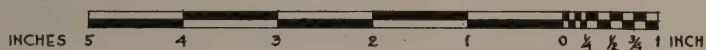
September, 1925

VICAR'S CLOSE, WELLS, SOMERSETSHIRE, ENGLAND

Measured and Drawn by Robert M. Blackall



# DETAILS OF MOULDINGS

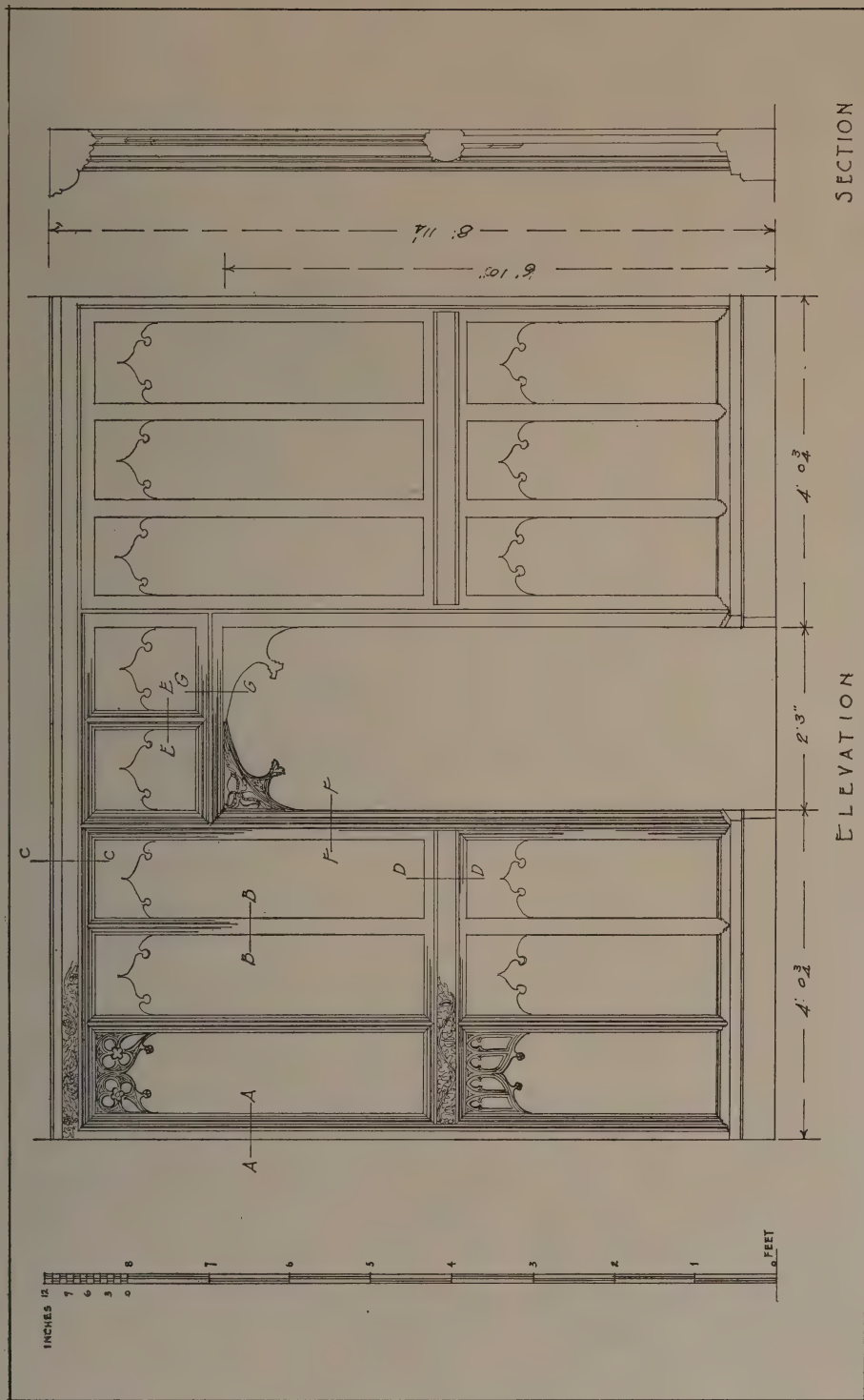


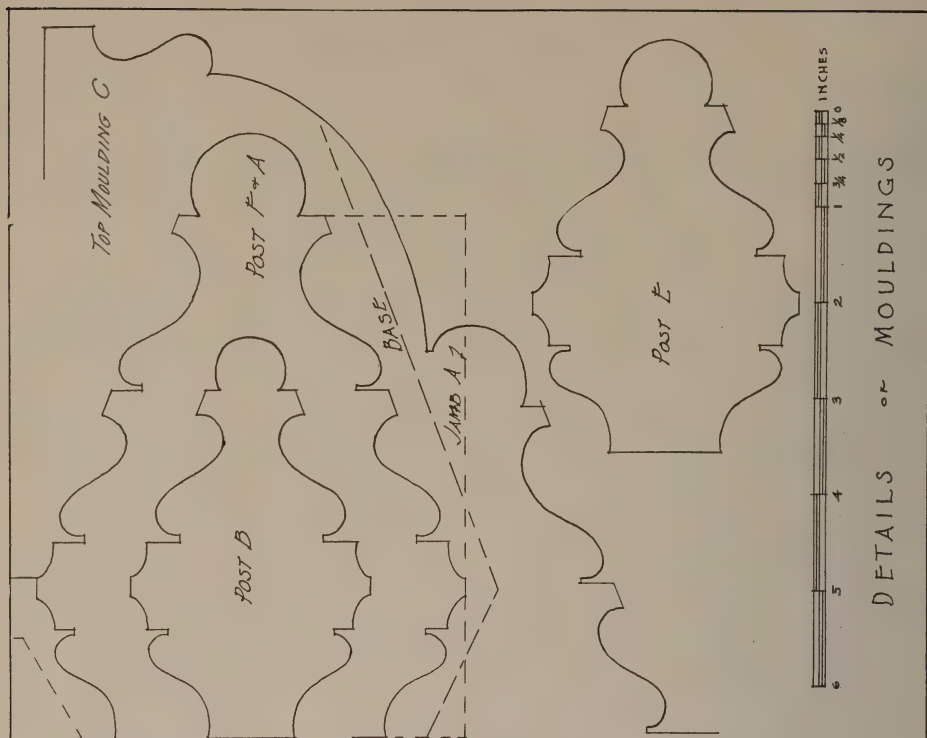
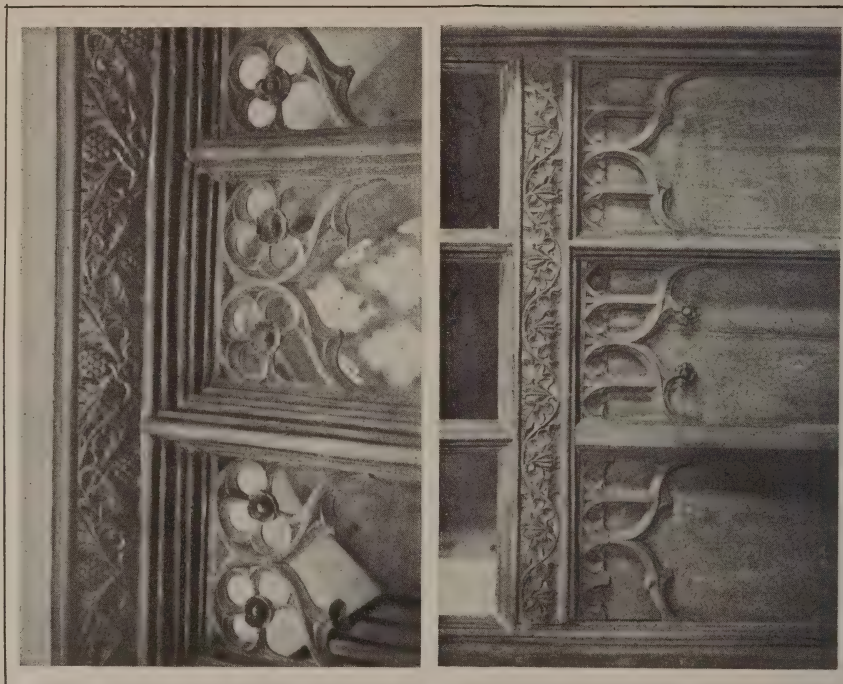
## ENTRANCE CHAPEL DOOR



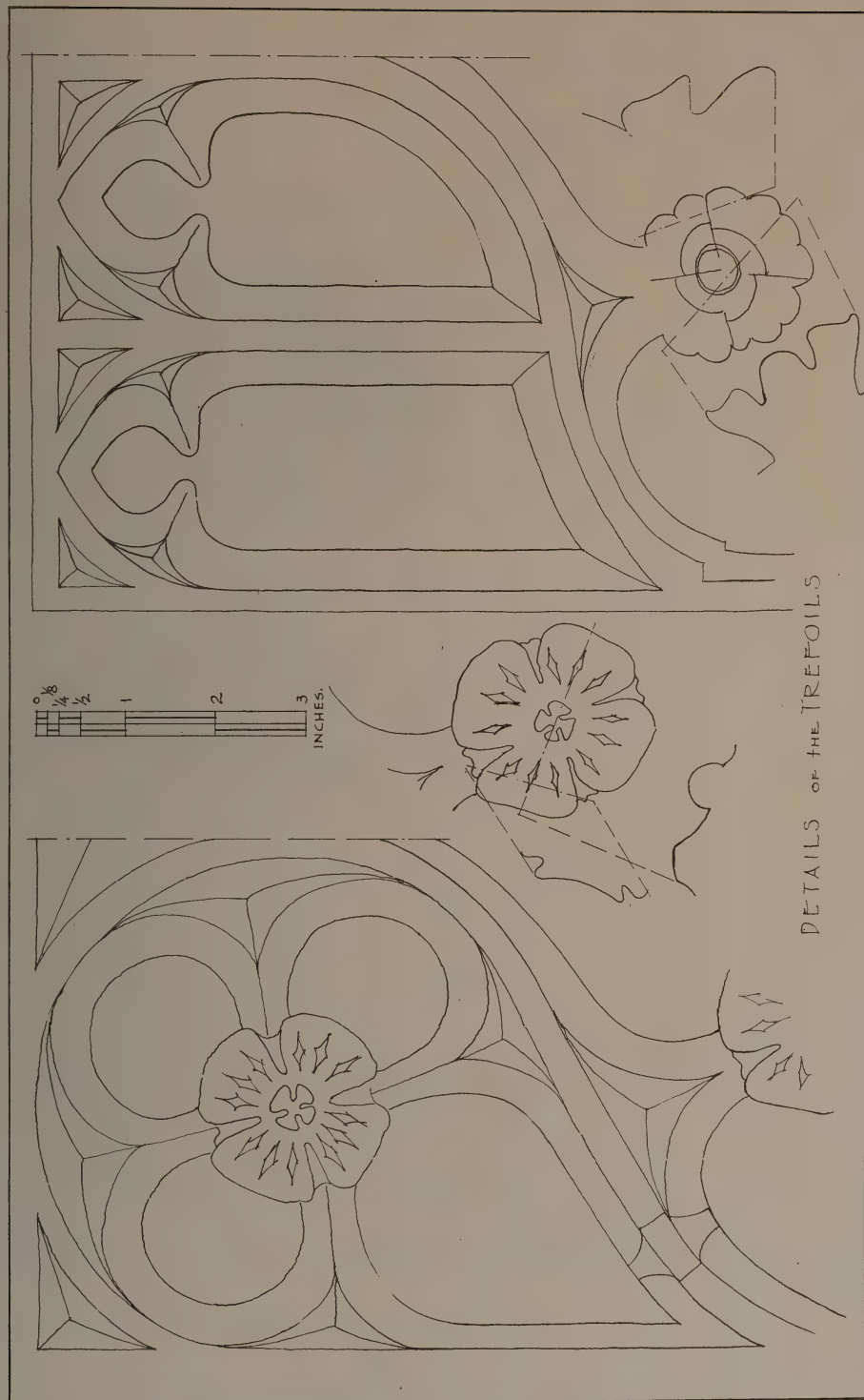
BASE AND RAIL



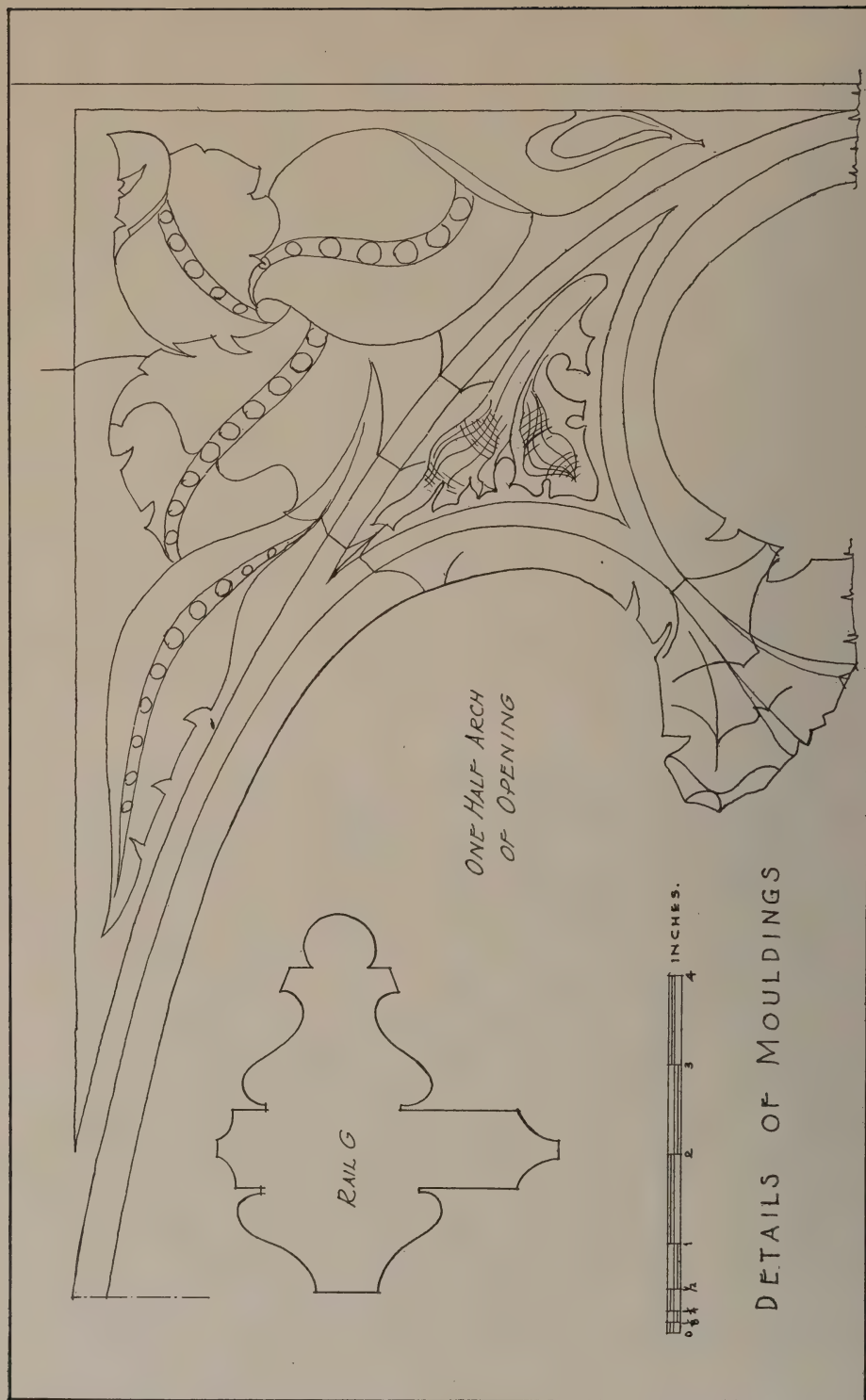




DETAILS OF MOULDINGS







# P O R T F O L I O

## C V R R E N T · A R C H I T E C T V R E

A selection of the best work of the  
Pittsburgh Chapter of the American  
Institute of Architects, made by an  
officer of the Chapter.



CANDY STORE AND TEA ROOM OF REYMER BROTHERS, INC.,  
PITTSBURGH, PA.

Lamont H. Buttón, Architect







PARKER HOUSE, PITTSBURGH, PA.  
Louis Stevens, Architect

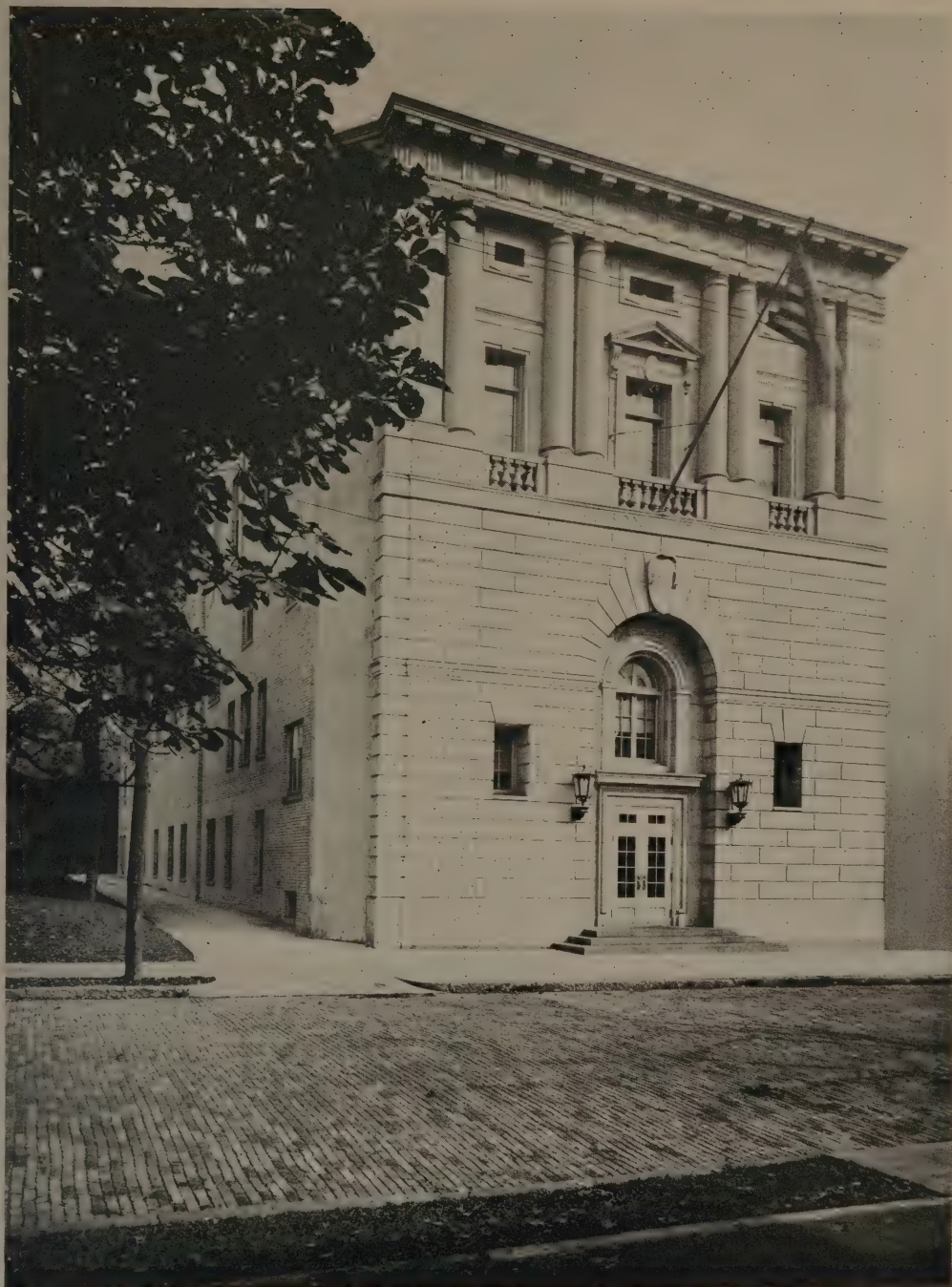




Dining Room Mantel  
RESIDENCE OF JOHN WORTHINGTON, ESQ., PITTSBURGH, PA.  
Louis Stevens, Architect







MASONIC TEMPLE, WILKESBURGH, PA.  
Alden & Harlow, Architects







RESIDENCE OF W. F. BICKEL, ESQ., PITTSBURGH, PA.  
Alden & Harlow, Architects







RESIDENCE OF C. B. AYLESWORTH, ESQ., PITTSBURGH, PA.  
Alden & Harlow, Architects



2  
22  
22  
2

22



RESIDENCE OF A. S. SCHEIDENHELM, ESQ., ERIE, PA.  
Alden & Harlow, Architects



First Floor Plan



Second Floor Plan

RESIDENCE OF A. S. SCHEIDENHELM, ESQ., ERIE, PA.  
Alden & Barlow, Architects

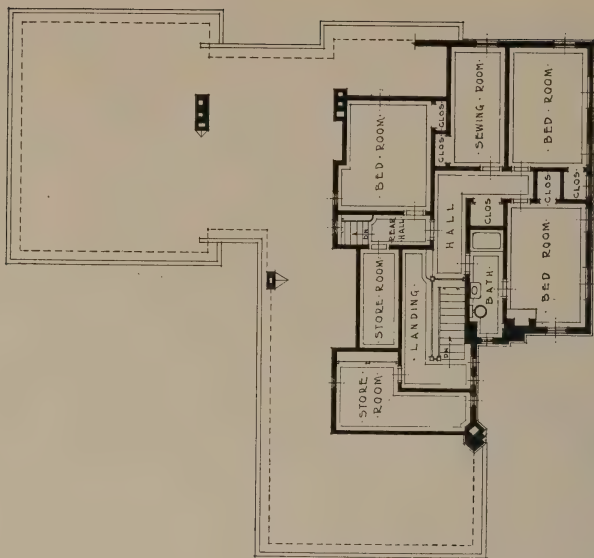




RESIDENCE OF F. A. FALLER, ESQ., PITTSBURGH, PA.  
Alden & Harlow, Architects



First Floor Plan



Second Floor Plan

RESIDENCE OF F. A. FALLER, ESQ., PITTSBURGH, PA.  
Alden & Harlow, Architects





ST. MARY'S CHURCH (R. C.), PARKERSBURG, WEST VIRGINIA  
Edward J. Weber, Architect, Pittsburgh, Pa.







ENTRANCE TO SYNOD HALL AND CHANCERY BUILDING,  
ST. PAUL'S R. C. CATHEDRAL, PITTSBURGH, PA.

Edward J. Weber, Architect







Library  
SYNOD HALL AND CHANCERY BUILDING, ST. PAUL'S R. C. CATHEDRAL,  
PITTSBURGH, PA.  
Edward J. Weber, Architect

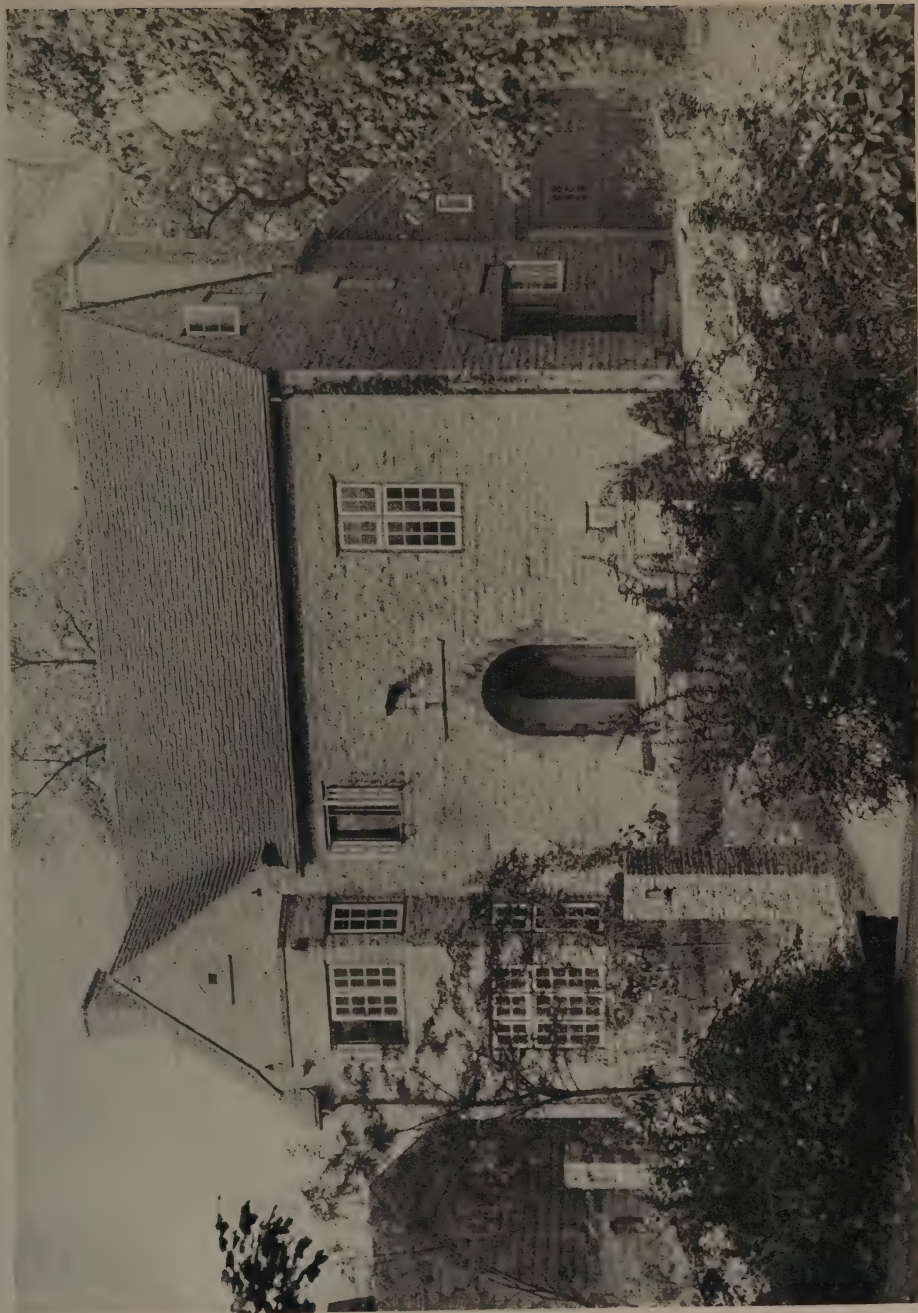




RESIDENCE OF C. GLENN SIPE, ESQ., PITTSBURGH, PA.  
T. B. & Lawrence Wolfe, Architects







RESIDENCE OF LAMONT H. BUTTON, ESQ., PITTSBURGH, PA.  
Lamont H. Button, Architect







WORTHINGTON MAUSOLEUM, PITTSBURGH, PA.

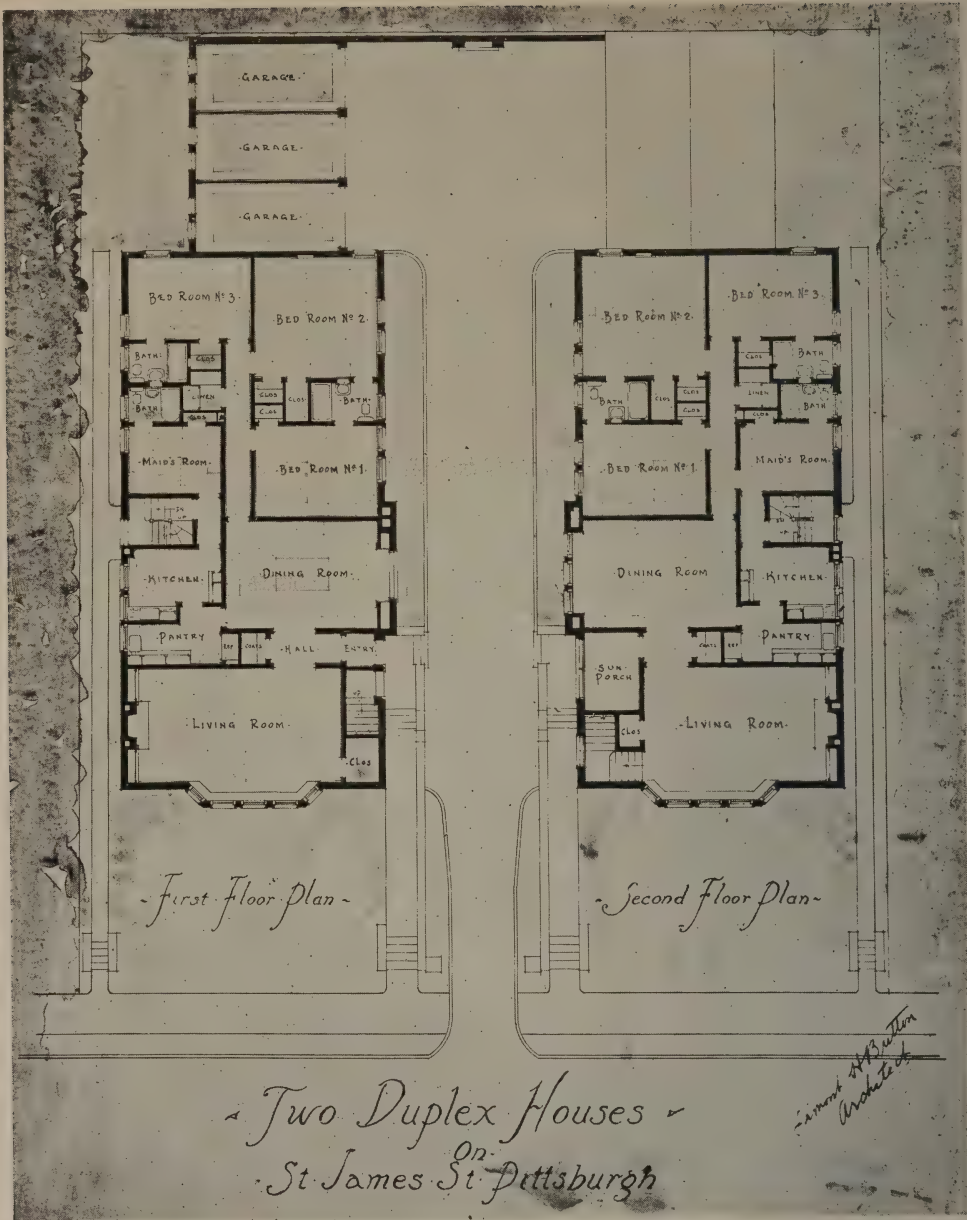
Louis Stevens, Architect





TWO DUPLEX HOUSES, PITTSBURGH, PA.  
Lamont H. Button, Architect







Hall  
RESIDENCE OF JOHN WORTHINGTON, ESQ.,  
Louis Stevens, Architect





# The INTERNATIONAL EXPOSITION of MODERN INDUSTRIAL and DECO- RATIVE ART IN PARIS ~ ~

By  
*W. Francklyn Paris*

## I. INTERIOR ARCHITECTURE

THE ART CRITICS of Paris are calling in psychology to help them explain away a certain unanimity discernible among the French "ensembliers" now exhibiting interiors at the Exposition of Modern Industrial and Decorative Arts.

It is to be noted that in trying to live up to the specifications laid down as a rule for admission to the Exposition, they have, while working individually and independently, arrived at a style which is homogeneous as well as characteristic, and which embodies the same principles.

These principles are a certain masculinity, a soberness of ornamentation and a dependence upon effects produced by proportion and a richness of material rather than by elaborate carving or applied ornament.

In psycho-analyzing this manifestation, some writers have found the motivation in the war and others in a reaction to the stimulus of two fundamental ideas; the idea of speed and the idea of function. The automobile, the aeroplane, the radio are expressions of this speed complex, while the bobbed hair and the short skirt

affected by the present female generation are expressions of the idea of function.

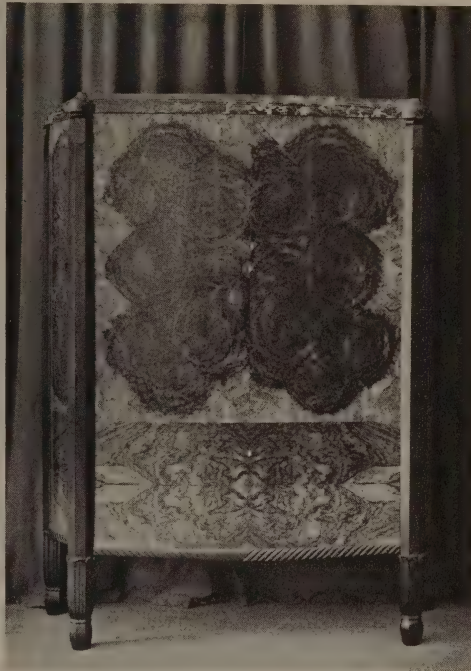
It takes many zephyrs to make a gale, and the present leaning for the simple

and costly, the unadorned yet assertive in furniture, is only a gentle breeze. It must be admitted, however, that the most felicitous results achieved by the artists concerned in the present exposition are those achieved by the "ensembliers," who, without being less daring than the architects, have avoided the eccentricities and ineptitudes only too plainly visible in many of the exteriors exhibited.

While the curved line has been completely banished from their designs by builders of ex-

teriors, the assemblers of interiors have utilized it generously and have succeeded in creating many pieces and many effects which are a joy to the eye, and give promise of the flowering of a new style.

This new style is synthetic and reflects the tempo of the day. There is no denying the esthetic value of a well-turned briar pipe. Expend the same amount of true vision, the same sense of proportion,



VENEERED WOOD CABINET



September, 1925

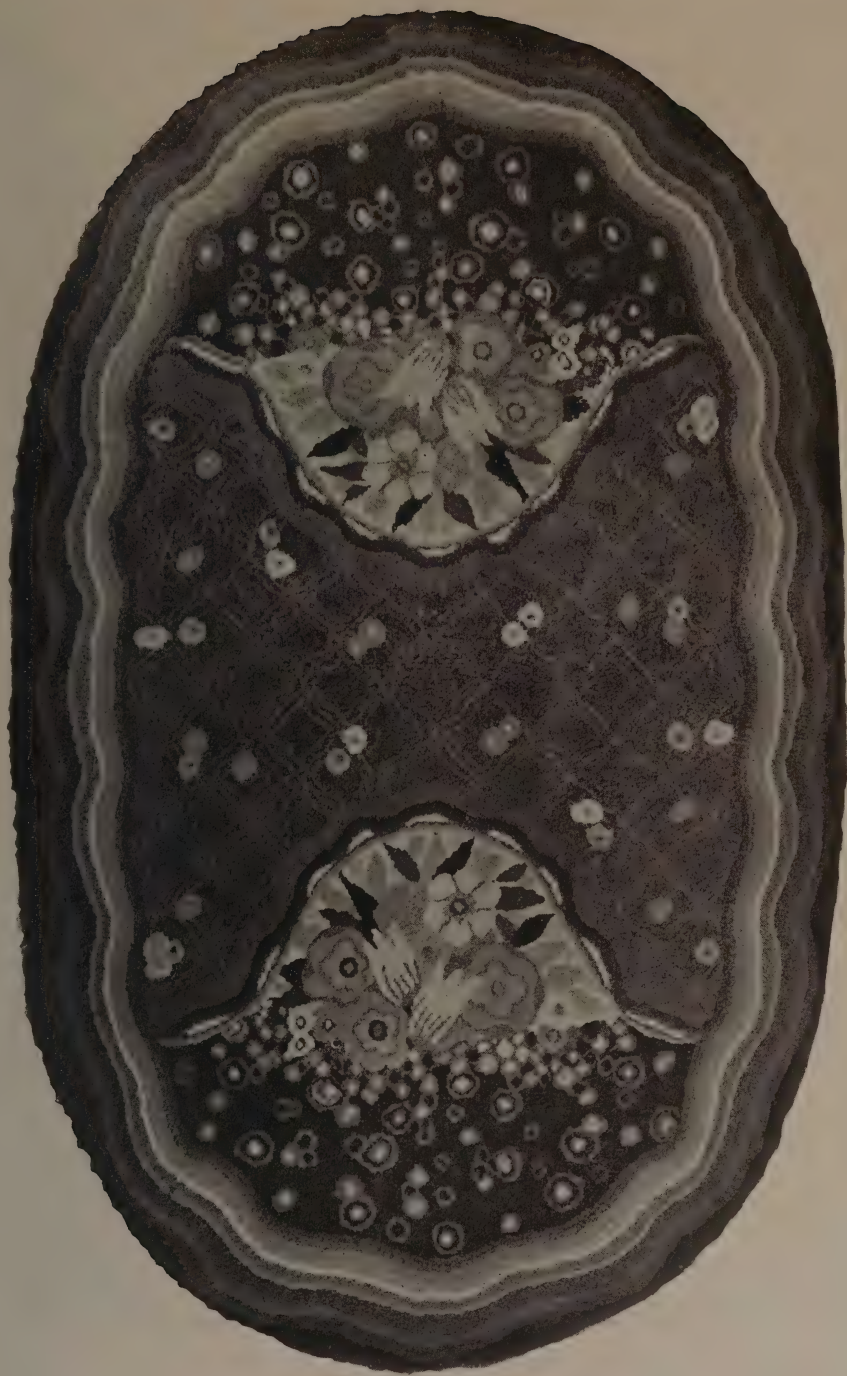
RUG, "AU POINT NOUÉ," DESIGNED BY SUZANNE GUIGUICHON

Exhibited by Galeries Lafayette, Paris

The International Exposition of Modern Industrial and Decorative Art in Paris

*The Architectural Record*





*The Architectural Record*

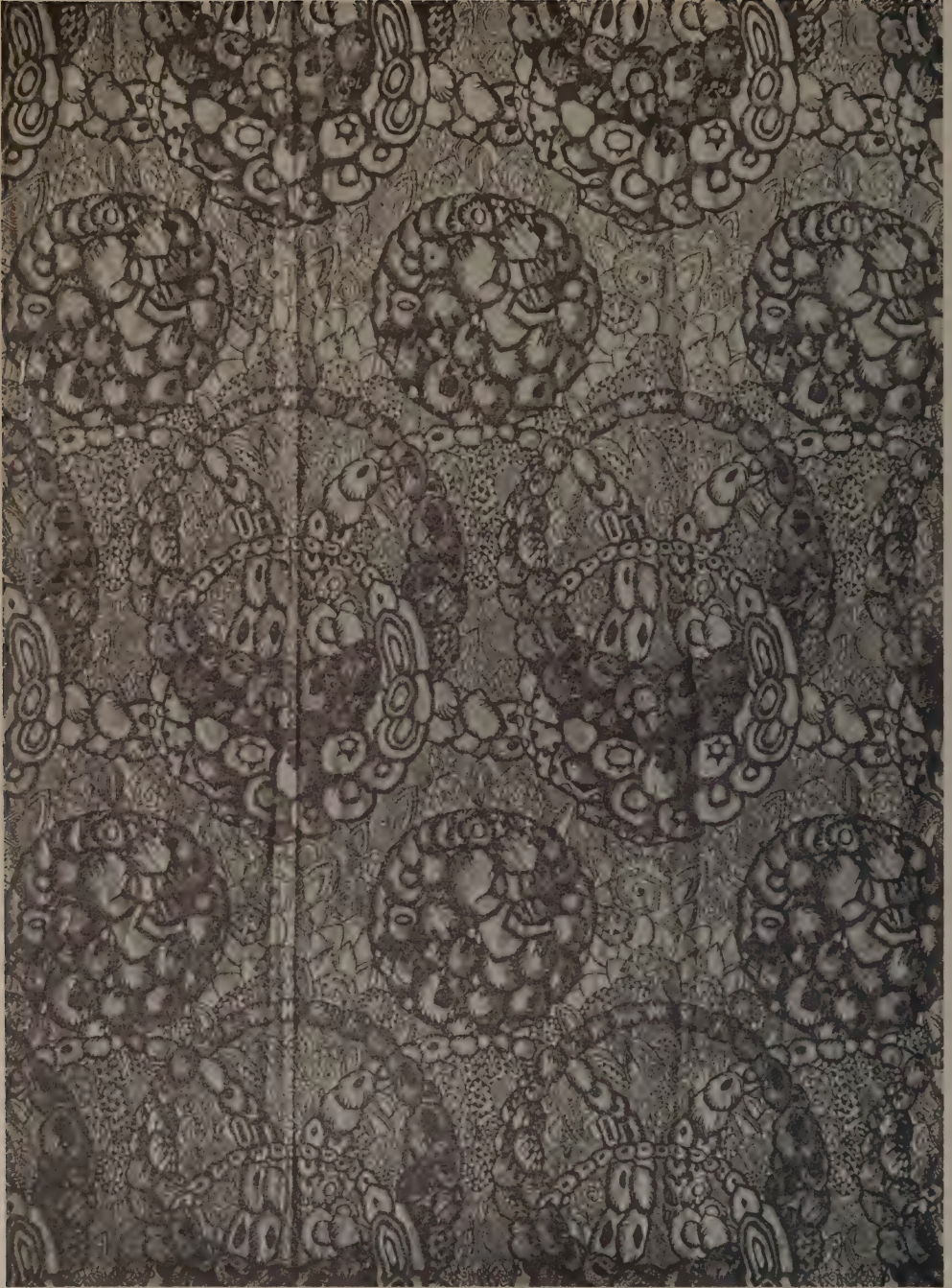
RUG, "AU POINT NOUË," DESIGNED BY RAOUL HARANG

Exhibited by Galeries Lafayette, Paris

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*September, 1925*





*The Architectural Record*

METAL DAMASK DESIGNED BY TCHERNIACK

Exhibited by Galeries Lafayette, Paris

The International Exposition of Modern Industrial and Decorative Art in Paris

*September, 1925*



RUG EXHIBITED BY SÛE & MARE

The International Exposition of Modern Industrial and Decorative Art in Paris

the same spontaneity on a chair or a table and you have the modern French "meuble." Certainly, a pipe is not as ornate as an ostrich feather, or a sprig of lily-of-the-valley, nor yet is it as feminine, but the parallel is a happy one, for the furniture of the last two hundred years was eloquent of feminine graces, interpretive of more or less effeminate manners. Today, we no longer curve an elbow or point a toe and the minuet has been supplanted by jazz and the "shimmy." The open hand is no longer cuffed with lace. More frequently it

clutches gold, and the hand that clutches gold becomes a fist. Our ladies no longer wear three tiers of powdered curls nor skirts that trail behind them long after they have passed. These, my masters, are times of reason, and we are a little impatient with the grand manner, perhaps because we have seen that it frequently hides small minds.

The advocates of the new manner urge you to consider whether you would, while in your sane mind, order your tailor to make for you a mousquetaire habit for daily wear at the office. Applying the





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RUG, "AU POINT NOUÉ," DESIGNED BY MAURICE DUFRÊNE

Exhibited by Galeries Lafayette, Paris

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CHEST OF DRAWERS EXHIBITED BY SÜE & MARE

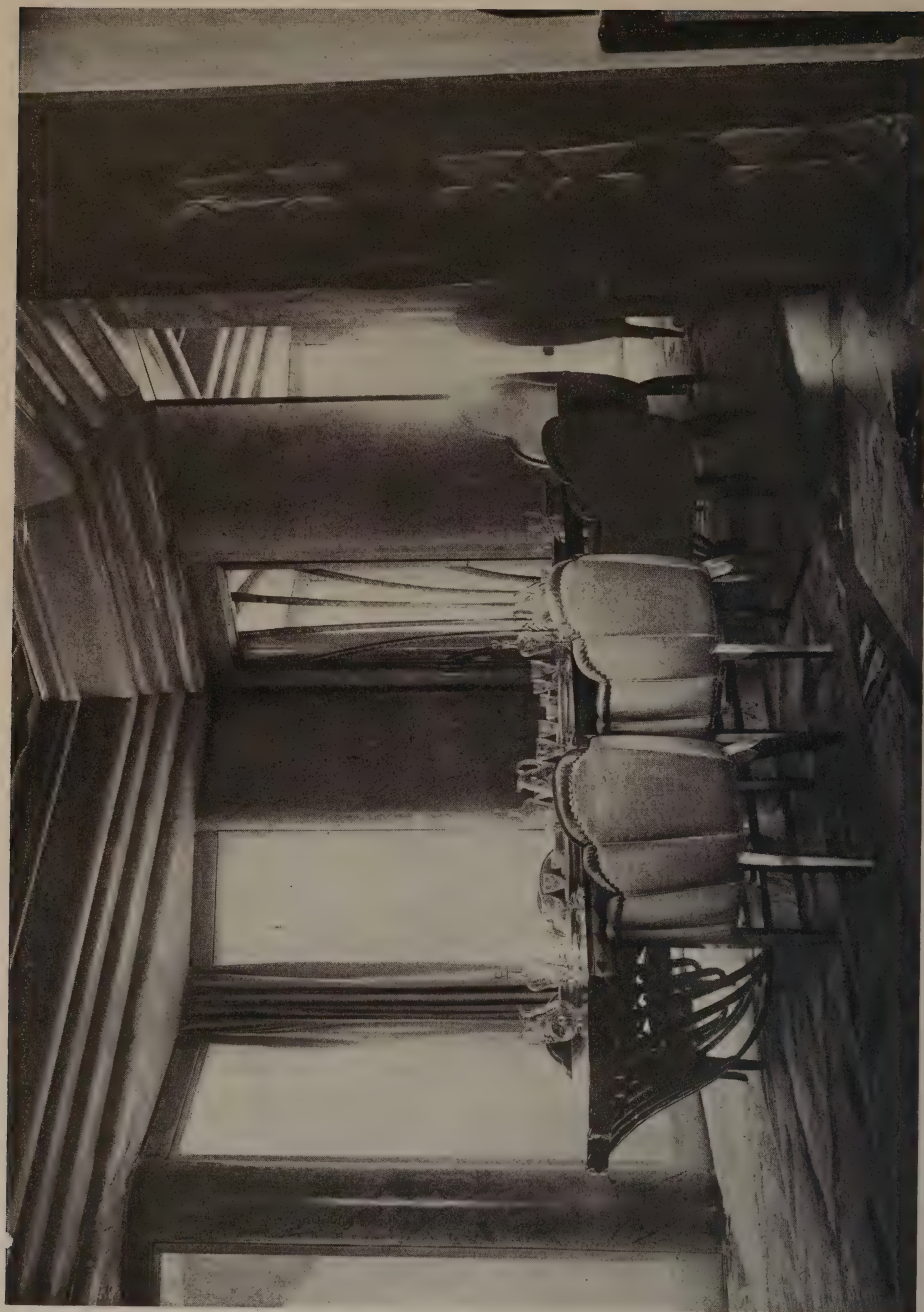


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SOFA EXHIBITED BY SÜE & MARE

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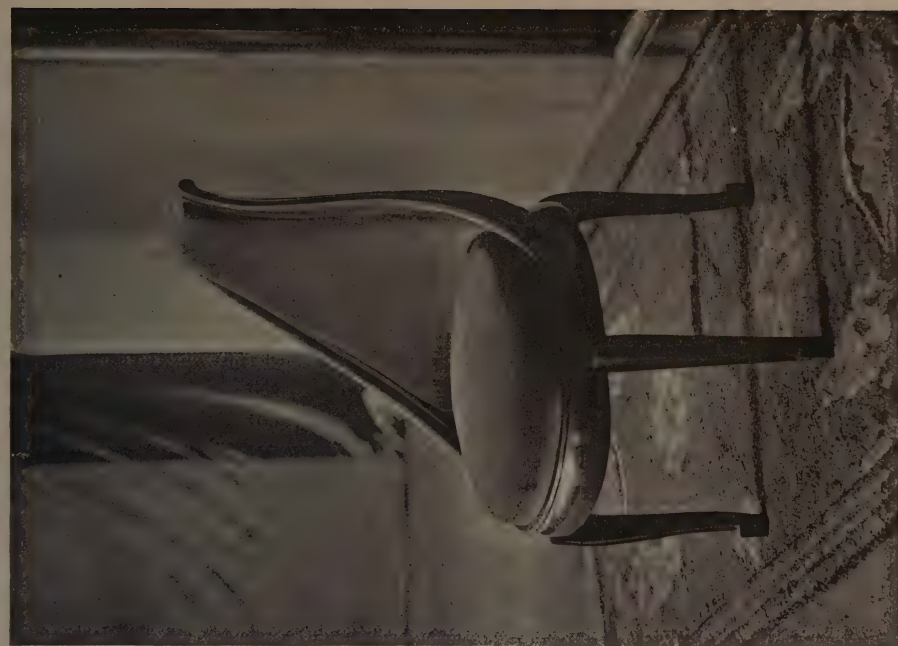
INTERIOR EXHIBITED BY THE GALERIES LAFAYETTE, PARIS  
The International Exposition of Modern Industrial and Decorative Art in Paris

September, 1925





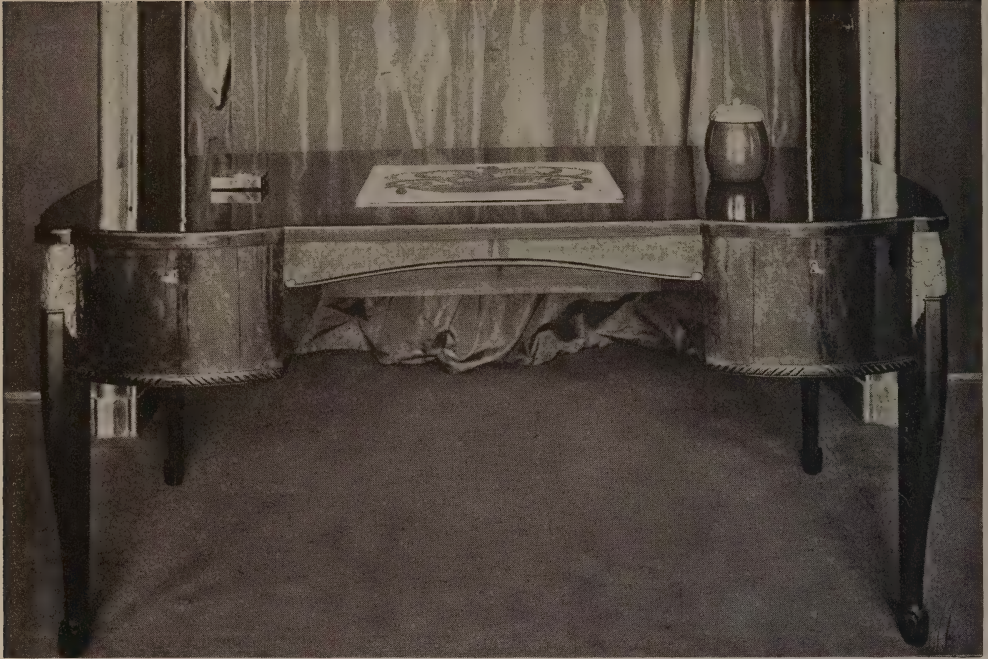
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CHAIRS EXHIBITED BY SÜE & MARE  
The International Exposition of Modern Industrial and Decorative Art in Paris





DESK EXHIBITED BY SÜE & MARE

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same logic to chairs and interior appointments, they question the appropriateness of gilt wood, elaborately carved, of cupids plump and pink, upholding heavy brocade curtains over a mountainous bed. If a certain chair was in tune with the satin breeches and red-heeled slippers of our male ancestors, how can it be in tune today with our golf knickers and rubber-soled shoes?

All these considerations have created a new style in interior furnishings, and the exhibits at the exposition are a testimony to the fact that this new style, while lacking in softness and languor, is yet rich in beauty and eloquent of poise and common sense. Here and there is a little too much Russian-ballet vividness in the coloring, a little too much geometry in the design of carpets and tissues, but for line and profile, for proportion and a happy disposition of volumes, there is much in the new French "meubles" to reconcile one with the eclipse of antecedent furniture.

The new art has created a new artist.

Heretofore, the interior decoration of a drawing-room or living apartment brought into play the talents of many specialists. There was not much inventiveness necessary, and the "ébéniste" made the furniture, the "tisserand" wove the hangings and the painter, sculptor, potter and ironmonger each brought some unit into the assembled whole. Today, the "ensemblier" is not a technician, but a designer who has studied all the arts and all the crafts going into the composition of an interior. He will consider the structural dimensions of the room, the character of its occupant, the scale that must be preserved between the container and the contents, the color scheme and, if expressed, the preferences of the client. There is, however, a recent instance of one of these "ensembliers" refusing to permit a certain Parisian lady of wit and beauty to alter his color scheme from gray and silver to orange and red. They are designers who, in the majority of cases, have gained their experience through the facilities as to capital



TABLE EXHIBITED BY SÜE & MARE

The International Exposition of Modern Industrial and Decorative Art in Paris

enjoyed by large department stores, like the Magasins du Louvre, the Galeries Lafayette, the Bon Marché, the Printemps, and other large organizations of this character. The tendency to employ only the richest materials would have resulted in the conceptions of many of these artists remaining mere colored sketches had they not had to translate their brains into reality, industrial backers opulent enough to provide the richest marbles, the rarest woods and the most costly weaves. With these large houses giving carte blanche to the "ensemblier" whom it has under contract, interiors have been produced which one is surprised to find emanating from the ateliers of these supposedly democratic stores. Certainly, these ensembles are not produced on a quantity basis, as the least of them represents an outlay of many thousand dollars. They are produced, on the contrary, as exclusive creations and the sole property of one client, who purchases it as he would purchase an original Rembrandt, happy in the knowledge

that nowhere can one find its duplicate.

Among the most famous of these "ensembliers" may be mentioned Maurice Dufrêne, Paul Follot, André Mare, Louis Süe, Emile Ruhlmann and André Groult. Mr. Dufrêne is the "ensemblier" for the Galeries Lafayette; Mr. Follot fills the same office for the Bon Marché, and Mr. Ruhlmann directs the Printemps atelier. All six are represented by notable productions at the exposition.

Thanks to subsidies granted by the Minister of Fine Arts, an entire pavilion was set aside at the exposition to house the furnishings of an undetermined French embassy to be installed at an indefinite date in some unnamed foreign capital. The composition of the receiving rooms was entrusted to Pierre Selmersheim and the living apartments to Mr. Sézille. Another building, called The House of the Collector, contains ensembles composed by Mr. Ruhlmann. Messrs. Süe and Mare work in partnership, but are unattached. They designed the interiors for the Museum of Con-





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SALON EXHIBITED BY SÛE & MARE  
The International Exposition of Modern Industrial and Decorative Art in Paris



temporary Art; and their work is displayed in other parts of the exposition.

As will be seen by the accompanying photographs, the modern designers utilize to its fullest value the texture of the woods which they employ. By sawing at difficult angles they obtain an aspect of the grain which is novel and highly decorative. Much ingenuity is used in matching the veins, and frequently an accident in the texture caused by a knot is turned to advantage, either pictorially or sculpturally. All sculpture is in very low relief, and nothing protrudes to leave a recess for dust to gather. Quite frequently the wood is inlaid, sometimes with ivory, at other times with differing woods, or even with marble and metal. No chair or table is set in its environment without its having been studied in its

relation to the walls, the hangings and the other objects entering into the general decorative scheme. Leather and ironware are resorted to with great felicity and some wonderful effects have been produced with wrought-iron, where formerly the only material considered would have been wood.

The lighting fixtures, the fire screens, the window ramps permit happy utilization of delicately curved iron, with brass, gilt or oxidized appliqués.

Marble is also lavishly used, and here unique effects are obtained in floors paved with marble of varying colors.

Whatever may be the verdict as to the exterior architecture exhibited at the exposition, the interiors are of a high artistic value and destined to leave a lasting impression.



VENETIAN GLASS CHANDELIER  
DESIGNED BY MAURICE DUFRÈNE



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West Front and Approach

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ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE

Cram & Ferguson, Architects

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ALL SAINTS CHURCH  
PETERBOROUGH, NEW HAMPSHIRE  
CRAM & FERGUSON, ARCHITECTS

*By Harold Donaldson Eberlein*

IT SEEMS TO BE the failing of this age of eclectic practice to demand tags and labels. If we recognize the generic affinities of some object, there is a satisfaction in attaching to it the proper identification tag. Then, as the style of it is in vogue at the moment or not, we can approve it or condemn it out of hand without further troublesome thought. Since we must concede somewhat to popular clamor for specific pronouncement in the matter of style, let us say at the outset that All Saints Church, at Peterborough, New Hampshire, designed by Messrs. Cram & Ferguson, may be considered a modern example of the transition phase from Norman style to the Early English ecclesiastical manner.

The church is built of the native granite and embodies a simple, straightforward handling of materials, especially appropriate to the manner of expression in which the structure is cast. Had a more florid episode of ecclesiastical precedent furnished the primal inspiration, the genius of the local stone would have been neither kindly nor adequate.

The entire aspect of the edifice is alike convincing and satisfying, from whatever point we contemplate it. With all the elements of composition and construction patently honest and direct, we have not any of those disquieting and far-fetched experimental manifestations of form and material so frequently in evidence at the present time on both sides of the Atlantic and so frequently, we may add, veritable storm-centers of acrimonious discussion owing to the fact that the happiness of their effect is often open to question.

As far as plan is concerned, the building shows the traditional arrangement appropriate to the customary needs of a liturgical service. The church is roofed

with slates, and the windows are in *grisaille* wholly in keeping with the austere mode prevailing both without and within.

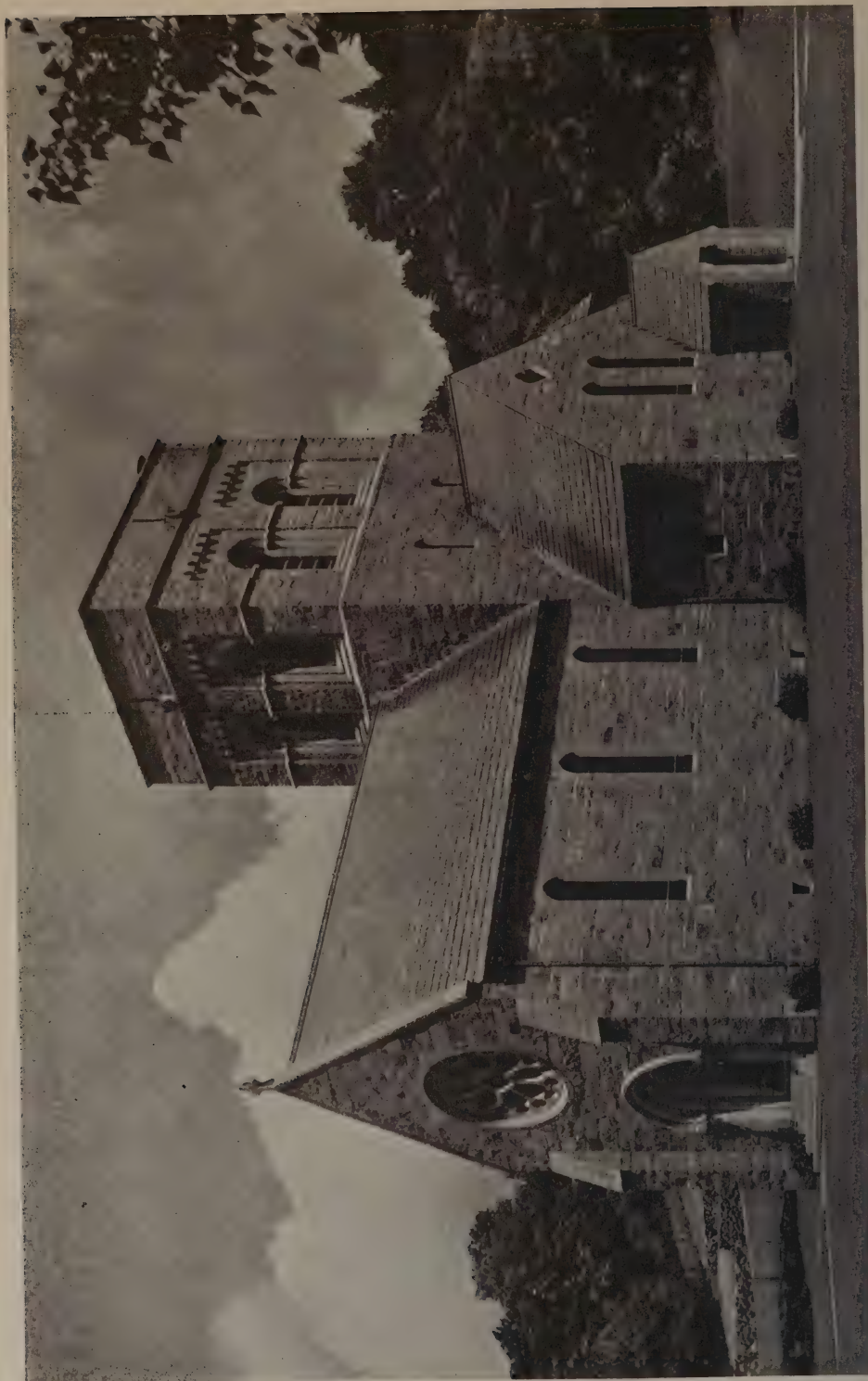
One thing is especially noteworthy. All Saints is distinctly a small parish church, yet the care and expense bestowed on its perfection, down to the least incident, are in no respect less than if it had been an edifice of imposing proportions. In an era of all too frequent madness for quantity rather than quality, it is refreshing to find so staunch and consistent a defiance of the craze for mere superlatives where size is the point in question.

As already pointed out, All Saints, Peterborough, exhibits characteristics of the transition from the Norman mode to the Early English manner. It has also been intimated that there is a tendency to press the hobby of exact style definition too hard. It is not amiss, therefore, to utter a protest against the unwisdom of excess in this respect and the habit it too often engenders of forming narrow, doctrinaire judgments to the prejudice of much that is commendable and intrinsically vital to the legitimate growth of architectural style.

Up to a certain point, exact definition is reasonable and helpful. But when the hobby is ridden too hard, it becomes a mania, an obsession for hair-splitting particularizations and arbitrary standards, and the habit then becomes a menace.

The passion for setting up norms is one of the dangers we have specially to guard against at the present day. An even greater danger lies in the unqualified acceptance of these norms as a basis for final approval or condemnation. There are certain critics who cannot resist the temptation to pontificate on questions of style, and there are always numerous followers ready to swallow their dicta blind-







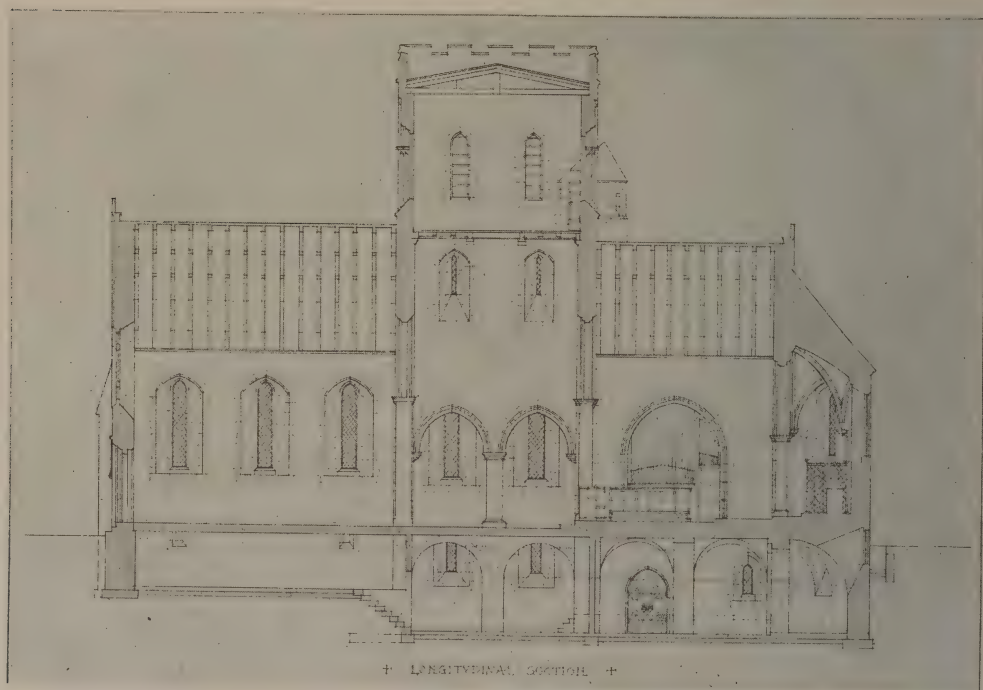
*The Architectural Record*

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West Front and Tower Detail

ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE

Cram & Ferguson, Architects





ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE

Cram & Ferguson, Architects

ly. Norm-making carried to excess must inevitably degrade the practice of architecture, or of any other art, to a form of pedantic purism falling ultimately into desiccated impotence. Such a system would enable the tyro to be invariably "correct" and would save all the trouble of thinking. But all healthy flexibility would be stifled, all perception of intrinsic values blunted. When the free play of originality is shackled and the privilege of individual interpretation denied, art must cease to be art and become but a slavish compliance with arbitrarily fixed rules. Then shall we behold the unedifying spectacle of the architect tied tight to the tail of a convention.

The peril of arbitrary norm establishment, and of unqualified submission to the pontifical dicta of pedants, was admirably shown by what befell the Classic mode during the Palladian era in England, in the eighteenth century. Under the auspices of Lord Burlington's adoring satellites, Palladian pedantry stigmatized

as barbarous any departure from the standards that doctrinaire Classicism had evolved from the works of Palladio—as they were known at second and third hand—and had these Palladian apostles had everything their own way, they would have reduced the scope of architectural practice to a mechanical simian imitation of a few narrowly prescribed models. They were, in fact, strangling the Classic mode with excessive veneration.

The Baroque vigor, independent interpretation and creative fertility of Wren were taboo as altogether uncouth. True refinement and polite taste were to be found exemplified in the plentiful crop of joiner-builders' handbooks that appeared, giving minute instructions for correctly drawing and executing the orders in measurements of meticulous and invariable propriety. Looking back, and recognizing the power of the puristic tendencies then at work, we can see that there were just two things that saved architecture in England at this period



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Nave and Choir

ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE

Cram & Ferguson, Architects

from complete fossilization—the independence and genius of Sir William Chambers and a handful of his contemporaries, who rose superior to the trammels that Lilliputian purists were striving to impose on them; second, the blunders committed by country joiners and master-builders in interpreting the rules laid down for their guidance by the Palladian devotees. Thanks to these two agencies, some measure of flexibility and vitality continued until partial emancipation came with the advent of Neo-Classicism. In passing, it would be ungracious as well as unfair not to acknowledge America's indebtedness to these same exponents of Palladianism. As they honestly conceived it, they transmitted the Classic tradition to the Colonies, and the Colonials, partly through voluntary adaptations, partly through force of circumstances, infused vigorous life into the dry bones. Though there are those who appear to regard it as a corpse to be dissected, the Classic mode has happily survived this phase and is still a living body, just as susceptible of vital application to-day as it ever was.

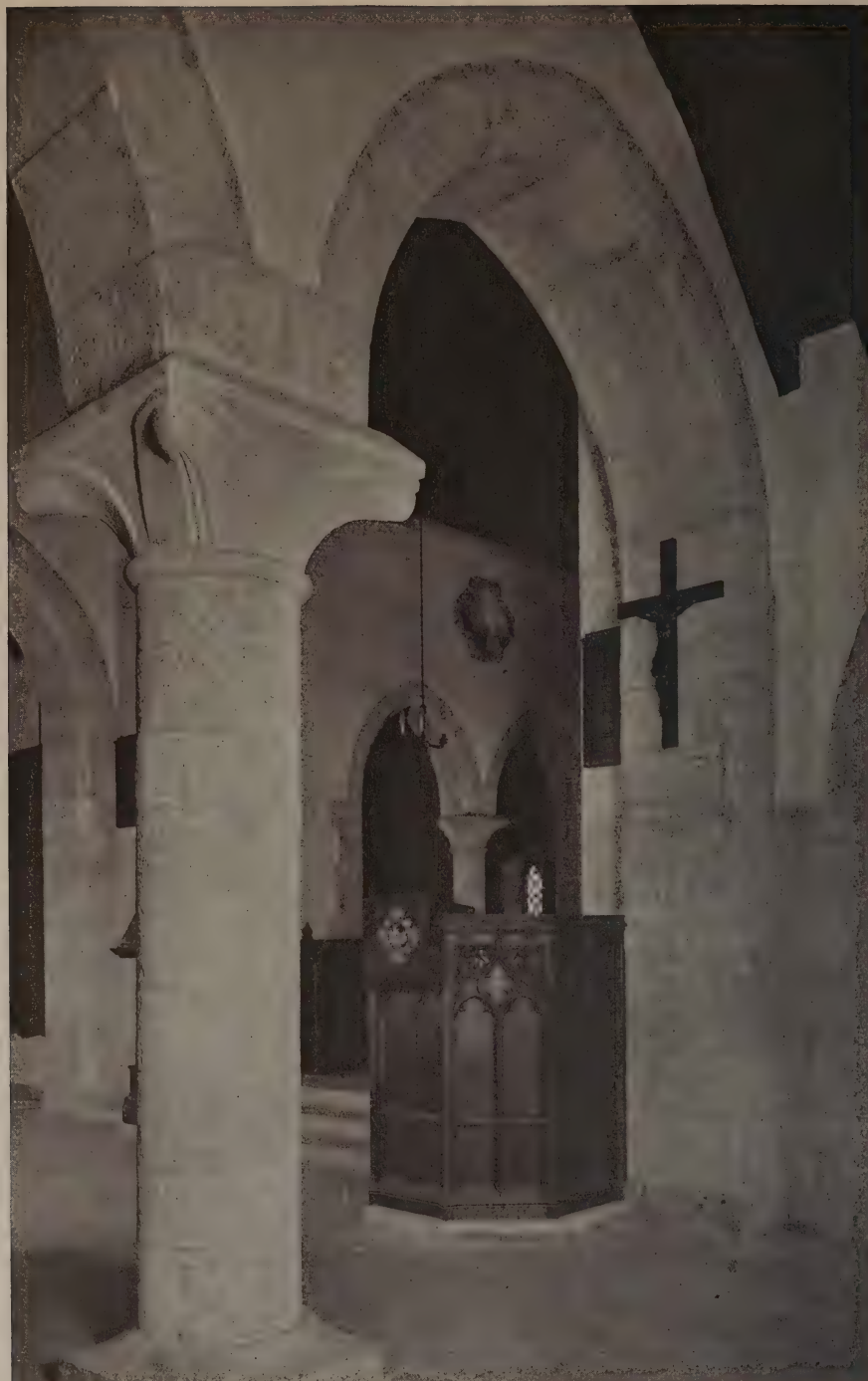
Gothic architecture never experienced any serious interference from the attentions of professional stylists and pedants until the eighteenth century, and then again in our own day. At the period of the Renaissance it was merely eclipsed, without animosity, by the passion for a newly-revived mode, time and again offering its body for the grafting of Renaissance attributes. No contemporary essays were made to codify and tabulate the baffling exuberance of its forms. It was not begotten of archaeology nor swaddled with the bands of ancient proprieties artificially interpreted. The course of its natural organic growth was spontaneous and free, and led to virile results. Without troubling themselves about norms of style, the Gothic builders dared to depart from precedent and to make adaptations from their fund of traditional experience.

The self-appointed arbiters of style in the eighteenth century denounced everything Gothic as barbarous. Their rancor reached its most mischievous culmination in the "committees of taste," such as that,

for example, which demolished the glorious ambulatory screen at Bourges and substituted a banal monstrosity. The nineteenth century saw a maudlin, sentimental enthusiasm for Gothic which had some bad, some foolish, and some good results. In our own day we find, in certain quarters, a virulent hostility against whatever savors of Gothic. The anti-Gothicists urge that Gothic forms have no place in America; that their use is an affectation; that only the Classic mode is traditionally indigenous. To this the Gothicismist may truthfully reply that the body of Gothic tradition is just as much an integral, inalienable part of our common Anglo-Saxon heritage as the rights guaranteed by Magna Charta, as the Law, as our mother tongue. Gothic tradition is in the Anglo-Saxon blood, and America, whatever she may become in the future, is still Anglo-Saxon. Likewise, those who really know their architectural history are aware that the humble beginnings of American architecture were the outcome of Gothic building traditions of the simpler sort planted and acclimated in the Western world before the Classic mode was naturalized. Finally, certain Gothic forms appear always to have pleased the eye and presumably always will, which is justification enough for their employment.

The kettle of discussion anent style is violently boiling over in England and there are not wanting signs of sporadic ebullition west of the Atlantic. In the face of all this pother, All Saints Church, Peterborough, like many of the other works of Messrs. Cram & Ferguson, is a tangible assertion both of freedom and of sound methods of procedure in the matter of style. It has no exact prototype in the Old World; it is not a piece of architectural mimicry. It is not a matter of quotation; it is a case of allusion. It embodies the *spirit* of a certain phase of building, which spirit, for sundry reasons, it seemed appropriate to perpetuate. Here, as in divers other works of the firm, they have neither despised tradition nor rejected precedent; neither have they followed them in servile fashion but have discreetly used the liberty of adaptation to





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Detail, South Aisle

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ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE

Cram & Ferguson, Architects

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Choir

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ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE

Cram & Ferguson, Architects

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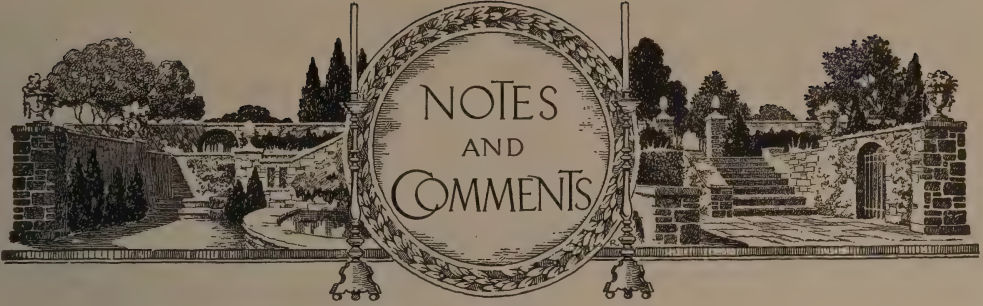


Chapel in Crypt  
ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE  
Cram & Ferguson, Architects

existing requirements and thereby imparted vitality to an interesting structure. If we are prepared to admit that architecture is moribund or dead, ready to be tagged and finally consigned to the dusty recesses of a museum as incapable of any further fruition of style, then let us regard All Saints as a curious fossil of no worth.

If we are not prepared to make such an admission, but still believe in architecture as a living art, let us welcome this little church as one more evidence to be added to the notable achievements already effected in America that the Gothic modes are still full of vigor and susceptible of fresh and vital results.





### A NEW ERA OF BUILDING

Since the end of the great war American industry has passed through many vicissitudes, and all the more important branches of industry have shared in these periods of active and inactive business and large and small profits. Among the several branches of industry there is none, however, which has been more uniformly prosperous than building. It was the first to recover from the slump of 1921, and the recovery was so emphatic and so aggressive that it did much to pass the increased momentum on by contagion to other parts of the industrial organism. Since 1922 the volume of building has, of course, varied, but it has continued on the whole to be large and to be conducted at fairly profitable prices.

Profitable, however, as the building industry has been on the whole since the war, there are many reasons for anticipating that during the next eight years, say, the volume of new construction in the United States will exceed by a considerable margin the records of any corresponding period in the past. The American people is apparently entering on an era in which, subject no doubt to temporary checks imposed by the "business cycle," the accumulation of wealth, the expansion of business, the improvements in industrial technique, and the successful climbing of the social ladder will surpass all precedents. If this prediction is true, it is inevitable that this acceleration and expansion of the industrial process will be accompanied by an equally unprecedented increase in the production of new dwellings, new office buildings, new factories and new houses for public institutions.

The reasons why some such unprecedented expansion of industry and construction may be expected are many and obvious. In the first place American business has less to fear from political agitation than at any time for twenty years. Beginning with the election of Mr. Roosevelt to the Presidency in 1904, busi-

ness during the following sixteen years suffered from political attacks and hazards. Throughout much of this time the atmosphere in Washington was inimical to some of its methods, and, particularly in the case of large corporations, it had to submit to systematic espionage and stringent regulation. The political atmosphere partly cleared up after Mr. Harding's election in 1920, but the war had bequeathed to its survivors not only a general feeling of apprehension about social security, but also many specifically economic handicaps of grave importance, the worst of these being the large proportion of the economic product which was absorbed by taxation.

During the last year all these impediments to business expansion have been partly or wholly removed. Business is now being carried on in a political atmosphere more encouraging than at any time since the reign of McKinley. The Republican party is apparently established securely in power for many years and has recently purged itself of its insurgent and unruly members. President Coolidge is perfectly frank about his intention of carrying on the government of the country in the interest of its business men. On the headlines of his program is the reduction of federal taxation particularly for the purpose of relieving the larger incomes. Whatever the administration can do to promote business expansion, it will do, and it can undoubtedly do a great deal. It will look with satisfaction rather than with suspicion at the tendency towards co-operative organization among business men and, within limits, it will not oppose a revival of the tendency to consolidation which the anti-trust agitation of twenty years ago unfortunately brought to an end.

The result will be the increasing prevalence of a state of mind among business men extremely favorable to new enterprises of all kinds. Money will be abundant. The United States is adding to its capital account every

year more than \$8,000,000,000. Its savings are larger than those of the whole of Europe previous to the war. Opportunities for expansion and new enterprises are abundant and extremely tempting. Old businesses will be reorganized and re-vitalized. Old fortunes will be increased and new ones created. Many thousands of business men will undergo an improvement in their economic and social status; and one important consequence of their increased self-confidence and self-esteem will be the desire to build—to build new and better plants, new and larger office buildings, new and more showy houses.

A nation can be very prosperous without having much need of new buildings—provided the prosperity does not bring with it any tendency to undertake improvements either in operating technique or social self-expression. But the American prosperity of the near future will release a mass of business, technical and social enterprises whose opportunity for expression has been limited for many years, and the result will certainly be an orgy of expansion of all kinds—including an orgy of building. The American business man will have the capital, the opening and an unimpeded will. The only possible obstacle which might be sufficient to discourage him would be the apparition of renewed political convulsions and economic uncertainties in Asia and Europe.

HERBERT CROLY

### THE FOSTERING OF AMERICAN INDUSTRIAL ART BY THE METROPOLITAN MUSEUM

For some time great interest has been shown in artistic treatment by American manufacturers of products in which design is a recognized factor in saleability. Many complications obstruct their paths in the attainment of an objective now identified with success. For this reason it would be beneficial to recognize the true nature of conditions, and if possible, to devise means for the furtherance of this beneficial impulse. We are entering into a new era of artistic possibilities, in which the cool judgment that prevails in the solution of industrial problems will be directed to simplifying artistic complications. These industrialists are ready to place vast technical resources at the command of the designer, and to advance any artistic movement that is endorsed by qualified authorities. The main element of confusion lies in the indeterminate status of the decorative arts in their relation to arts in which recognition is traditional; prejudices are cur-

rent that originated in causes which have practically disappeared, and which possibly might be dispelled by the statement of fact.

It is not infrequently assumed that the family circle is better qualified to pass upon the worthiness of its members than outsiders, though the rule is recognized to lack infallibility; to the public at large anything appertaining to the practice of the arts belongs to the artistic family, with more or less credit. The notable lack of prestige that afflicts the practice of the industrial arts in England and America has resulted in great measure from the rather contemptuous rating given them by the followers of the fine arts and their literary satellites; they assume that the association of any form of artistic activity with industry involves the shackles of sordid purpose. We feel that a stage of enlightenment and progress has been reached when the old fable depicting industry as a ruthless monster intent upon consuming the heart of the down-trodden designer might be relegated to the discard. This fable undoubtedly originated in fact, and is still accepted as such by the wailing apologist, who revels in the pathetic picture of the presumably capable artist writhing helpless beneath the cloven hoof of rampant commercialism. At no previous period, in actual fact, has the designer been more highly remunerated by the industries, or his services more sought after by competitors who appreciate the commercial advantage contained in decorative invention; we find increasing instances among the more progressive industries, of designers being freed from the petty annoyance of factory regulation, in order that idea and artistic experimentation in process may have fuller scope.

Obstacles of one description or another have always been—and always will be—incidental to the practice of industrial art; we are naturally disposed to regard the commercial tiger that roves within our particular field of activity as more dangerous to artistic life than the various types of monsters that infested that of former ages. But the crafts (or industrial arts if the term be preferred) have always risen triumphant over the most distressing conditions. History records the transference of entire craft populations by conquerors to distant lands, resulting in the birth of some new type of artistic expression; then, we find that the organization of the mediaeval guilds, so highly praised for its beneficial influence, exercised coercion upon the individual which would not be tolerated today in any civilized land. Wretched remuneration was the penalty of those who devoted their lives to these arts in previous ages, and every form of limitation was operative during those periods which we



identify with the production of countless masterpieces and distinctive types of art expression. Economic conditions have always reacted disadvantageously upon craft production, but they have rarely debased the work of those endowed with aesthetic conviction, and possessed of the moral courage to combat odds.

It is time to stem the flow of maudlin sympathy for the designer of our day, and to regard him as a very fortunate individual by comparison with his predecessors; material hardships are more than mitigated, every technical resource and convenience are at his disposal, and professional recognition is well on its way. Even the time-honored plaint of an ignorant public begins to pall, in view of the commercial success that meets evidence of a higher order of artistic discrimination in any applied art. At the present time we suffer from too little confidence on the part of the manufacturer, as to that sphere in which artistic invention or direction should generate; and too much dependence upon the judgment or opinion of those who are deputed to buy certain products in large quantities. It is our conviction that in many industries the designers are better qualified to determine the stylistic direction that treatment should take than buyers of wholesale houses, among whom perhaps only one per cent. may have an elementary professional training. It is imperative that some opportunity be created whereby the capacities of artistic industries can be fully demonstrated, free from the retrograde influence of the purchasing agent; if the industrial arts of this country are to achieve that distinction which they might attain, they must be emancipated from his debasing control.

Though the Architectural League has done much to recognize the decorative arts allied with architecture and interior decoration, there are many other spheres of artistic activity which lie without those interests which should have recognition and encouragement. Recognition from the bodies representing the fine arts is not looked for, as there is so little in common that might constitute the basis for mutual interest. The morale that accrues from recognition accorded from a worthy source would be an invaluable encouragement to the designer to expend his best effort. Surprising results would accrue from any encouragement, guidance, and subsequent recognition dispensed by an authoritative body, and we can imagine no organization better qualified to confer these benefits than the Metropolitan Museum. For several years the president, director, secretary, and other influential members of that organization, have demonstrated a keen desire to employ the vast resources of the museum in the

development and encouragement of American industrial arts, and have held an annual exhibition in the galleries consisting of examples of decorative art produced commercially. An advisory committee was appointed, composed of men closely associated with the artistic end of production, whose function consisted in recommending those modifications in exhibition rules which would assure further benefits. Several drastic changes have been made, which were carried out by the officers of the museum in the fullest spirit of cooperation. In the first place it was deemed advisable that the objects submitted should be directly attributable to some museum specimen, but as this involved considerable restriction the plan was altered, and only those objects were admissible which had been produced commercially during the current year. This plan also was considered too restricted, as it excluded those designs which had not the endorsement of the commercial buyer, and placed too much emphasis upon the finality of his judgment. In the forthcoming exhibition the manufacturers are invited to submit products representative of their fullest imaginative capacity, and to prove that the time has arrived when the designer will assume the responsibility of determining the direction in which stylistic invention should develop. This will give the manufacturer the opportunity to reveal to the public at first hand the range of decorative treatments that are available, free from a preliminary editing by purchasing agents. Those industries that are closely allied to architecture have made the greatest artistic progress of recent years, mainly for the reason that the closest contact and mutual interest exists between those who are responsible for artistic developments and the professional body. It is to be hoped that the new plan for exhibiting will do much to remove the disadvantages that prevail in other industries by abolishing the condition of isolation in which they operate, enabling the more discriminating of the public to appreciate the decorative possibilities at their disposal. Those new movements in decorative expression which are bound to appear in the near future will have an opportunity to demonstrate their significance and value, and those less worthy of encouragement could be stifled at birth. Such an exhibition should be of the greatest interest to the architectural profession in view of the rapidly increasing interest in interior decoration, as those rare inspirations and novel phases of decorative expression—so much in request and so difficult at present to discover—will gravitate there. We look forward with a considerable degree of confidence to the next exhibition, as the time has arrived when skilful





THE PUBLIC LIBRARY, ALBUQUERQUE, NEW MEXICO

imitations of the antique begin to pall, and the spirit of emancipation in artistic expression would be more than welcome. Almost every historic style has figured in paraphrase or precise reproduction, with such dexterity that the expert has to depend upon oversights in manipulation to discover modernity. Surprise is succeeded by boredom when we view a multiplicity of decorative objects in which only the dominance of manual skill is seen and the subjection or total absence of imaginative effort. Too much legerdemain has assumed the air of mountebankery, and we would like to see this expertness diverted to channels of craftsmanship in which decorative invention is the controlling spirit.

LÉON V. SOLON

#### AN INDIAN STYLE LIBRARY

A new public library in the Pueblo Indian style appropriate to New Mexico has been completed recently in Albuquerque. Plaster which is tinted the pinkish tan of natural adobe conceals the walls of prosaic red brick salvaged from the former library building.

The massive, age-defying effect of the old Pueblo missions is given to the building by the use of corner buttresses which taper into towers on the front. Above the entrance portal with its *vigas* or exposed ceiling beams and its carved corbels, is another mission note, the belfry. A high firewall conceals the roof. The flowing lines and the rounded corners simulate the weathering of old adobe walls.

The interior, decorated by a prominent southwestern artist, is harmoniously Indian in tone. The ceiling beams are supported by weathered log posts which are topped with carved corbels. The pillars rest on foundations of adobe colored concrete which extend into low walls separating the several reading rooms and the book stacks. The circulation desk, which also resembles a low wall, commands a view of the whole building from its position in the center of the room just in front of the stacks.

The hospitable feeling of a club is given by the typical Indian fireplaces in the corners of the reading rooms and by the little book shelves recessed into the low walls between rooms. The furniture, of heavy oak, is decorated with Indian carvings representing wind and rain waves. Other Indian symbols are painted in dull colors around the doors, windows and fireplaces. The lighting fixtures and cloak racks are of hand-wrought iron.

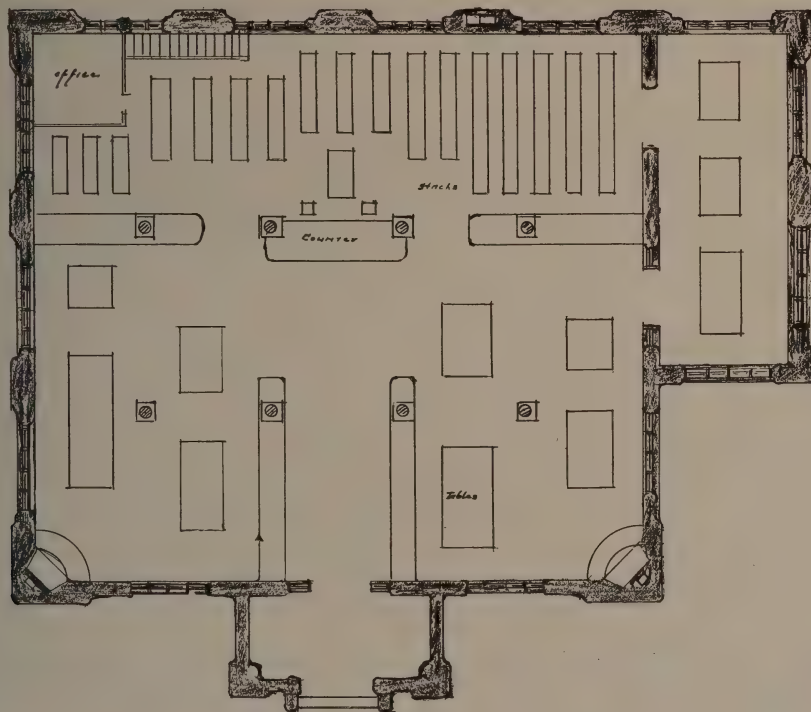
The building is especially well lighted and ventilated, with windows in every available wall space. There is shelving space for thirty thousand books. Reference rooms and private offices for the librarians are on either side of the stacks, with retiring rooms in the basement.

Details of the Pueblo architecture were worked out by city architects in co-operation with a committee from the local library association of women's clubs, which is raising funds to place ten thousand new volumes on the shelves.

LOUISE LOWBER CASSIDY



Interior



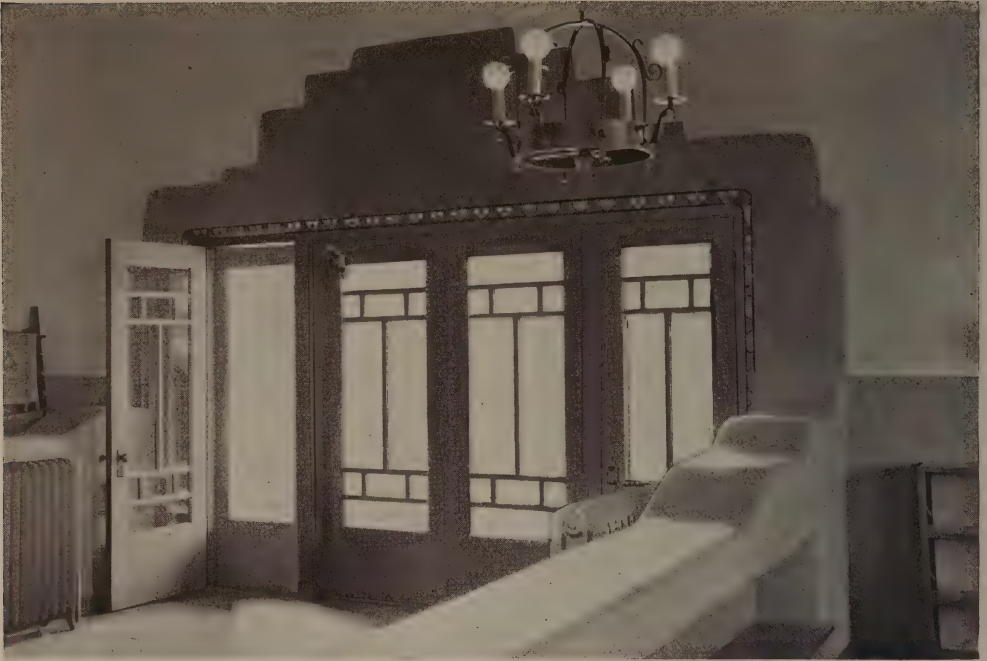
FLOOR PLAN

*The Architectural Record*

*September, 1925*

THE PUBLIC LIBRARY, ALBUQUERQUE, NEW MEXICO

A. Rossiter, Architect  
Gustave Baumann, Artist



ENTRANCE, SHOWING DETAIL OF DECORATION



*The Architectural Record*

Corner fireplace, plastered and decorated with Indian designs  
 THE PUBLIC LIBRARY, ALBUQUERQUE, NEW MEXICO  
 A. Rossiter, Architect  
 Gustave Baumann, Artist

*September, 1925*





**A MONOGRAPH OF THE WILLIAM K. VANDERBILT HOUSE. RICHARD MORRIS HUNT, ARCHITECT. BY JOHN VREDENBURGH VAN PELT**

New York is a perilous place for architecture. It has a rock foundation but an ephemeral surface. The current disappearance of the Madison Square Garden, and the approaching removal of the William K. Vanderbilt house remind us of the fact. Both White and Hunt however, left examples of their work less subject than these to the glacial overflow of business. The tower of the Garden with its aerial Diana has found a safer refuge, and this portfolio of plates will do something to preserve the memory of the Vanderbilt house.

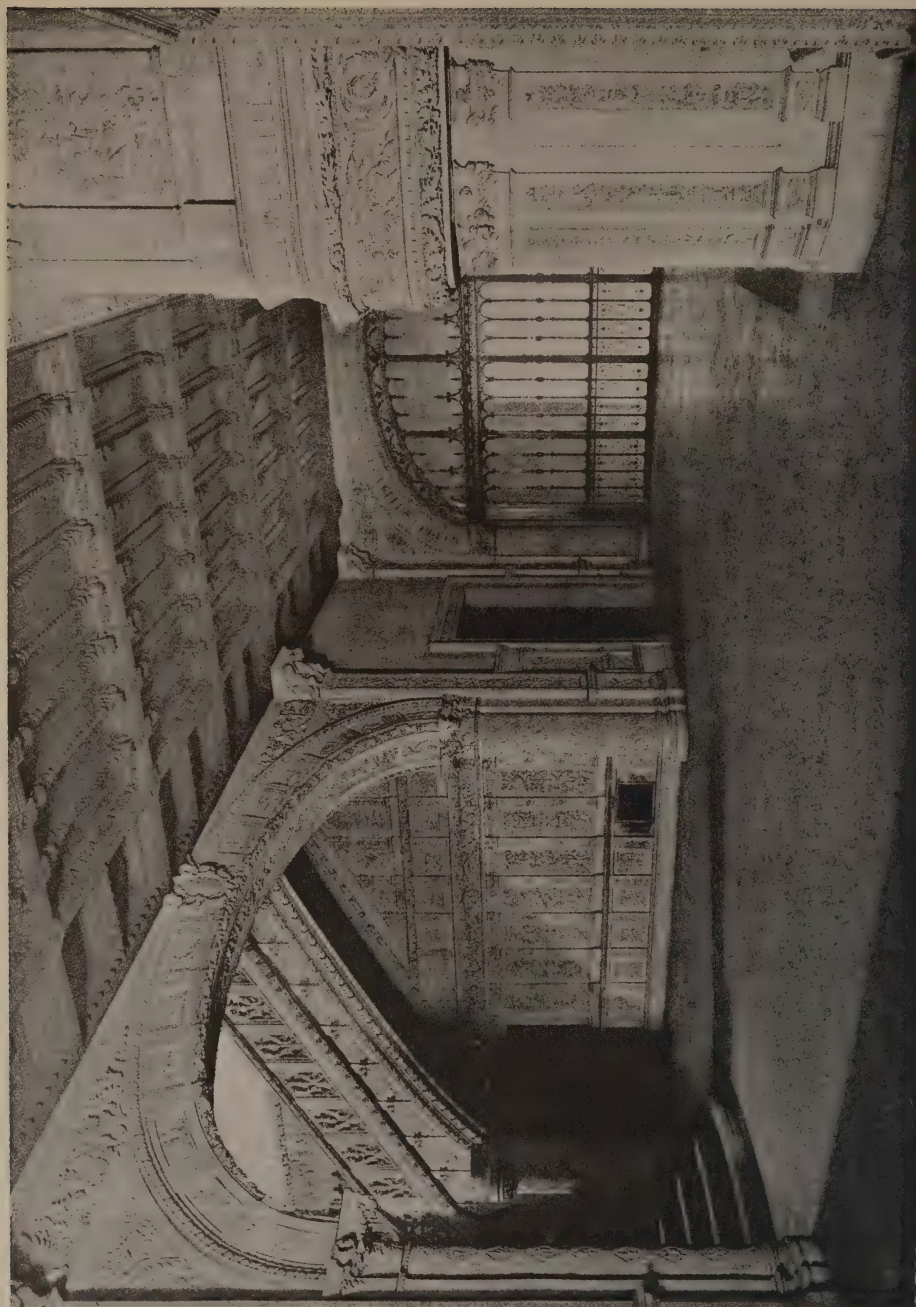
Richard Morris Hunt and his brother, the painter, came of a rather distinguished New England family which could boast of several generations of public activity. His mother and her five children went abroad for several years in 1843. After contemplation of a military career, Richard Morris at length entered the Beaux Arts in 1846, at the age of nineteen, and was nine years in Paris preparing for his profession. "He was the first American architect to attain technical proficiency through a thorough scholastic training."

In a review of Hunt's work in the *ARCHITECTURAL RECORD* for the fall of 1895, Mr. Montgomery Schuyler described the conditions in 1855, when Hunt returned. "The decent colonial tradition had died out altogether; the Greek revival, which had produced many public buildings in the towns and dotted the country with villas in modern reproduction of temples, had spent its force. Whatever architectural life there was had some sort of Gothic derivation, and the emancipated carpenter was doing terrible things with jig saws—there has never been a time when the services of educated designers were more needed."

Hunt came with a thorough training and the powerful tradition of the Beaux Arts. "Nothing, however, could obscure the verve and force of his growing genius." His early works are interesting though not entirely successful. Among them are the Tribune Building, the Presbyterian Hospital, and a few of the Newport houses. The works by which he is best known are those executed after 1870. The last of his great country houses was "Biltmore." Among his New York structures, whose permanence seems more or less secure, may be counted the base of the Statue of Liberty, and the main portion of the Metropolitan Museum of Art. The Lenox Library is gone but opposite its site—now occupied by the Frick house which is destined to its own place in the history of art in New York—stands the monument dedicated to Hunt's memory.

The William K. Vanderbilt house, at 52nd Street, which many critics think the most beautiful of his town houses, was built in 1879 to 1881. The exterior is of limestone with a tooled finish beautifully varied; the roof of slate with copper crestings. The main entrance doors slide back into pockets, and the vestibule doors are of thin wrought steel. The "Grinling Gibbons room" to the left was done by Hunt in dark French walnut, and afterwards done over by an English decorator. The room on the right also was originally a library, but the walls are now covered with painted panels. The Regence Salon has been altered too, and doubtless many beautiful bits of architecture lost.

The most important rooms architecturally, however, are the main hall with the grand staircase (Plates 35 to 44) and the dining hall (Plates 47 to 57). "Perhaps the loveliest bits of the whole interior," Mr. Van Pelt thinks, "are the beautiful panels of the dining hall. They are executed in quartered oak with natural unstained wax finish, and at the present time, after nearly fifty years,



*The Architectural Record*

Main Hall

Illustration from *A Monograph of the William K. Vanderbilt House*

September, 1925





Detail at South End of Dining Hall  
Illustration from *A Monograph of the William K. Vanderbilt House*

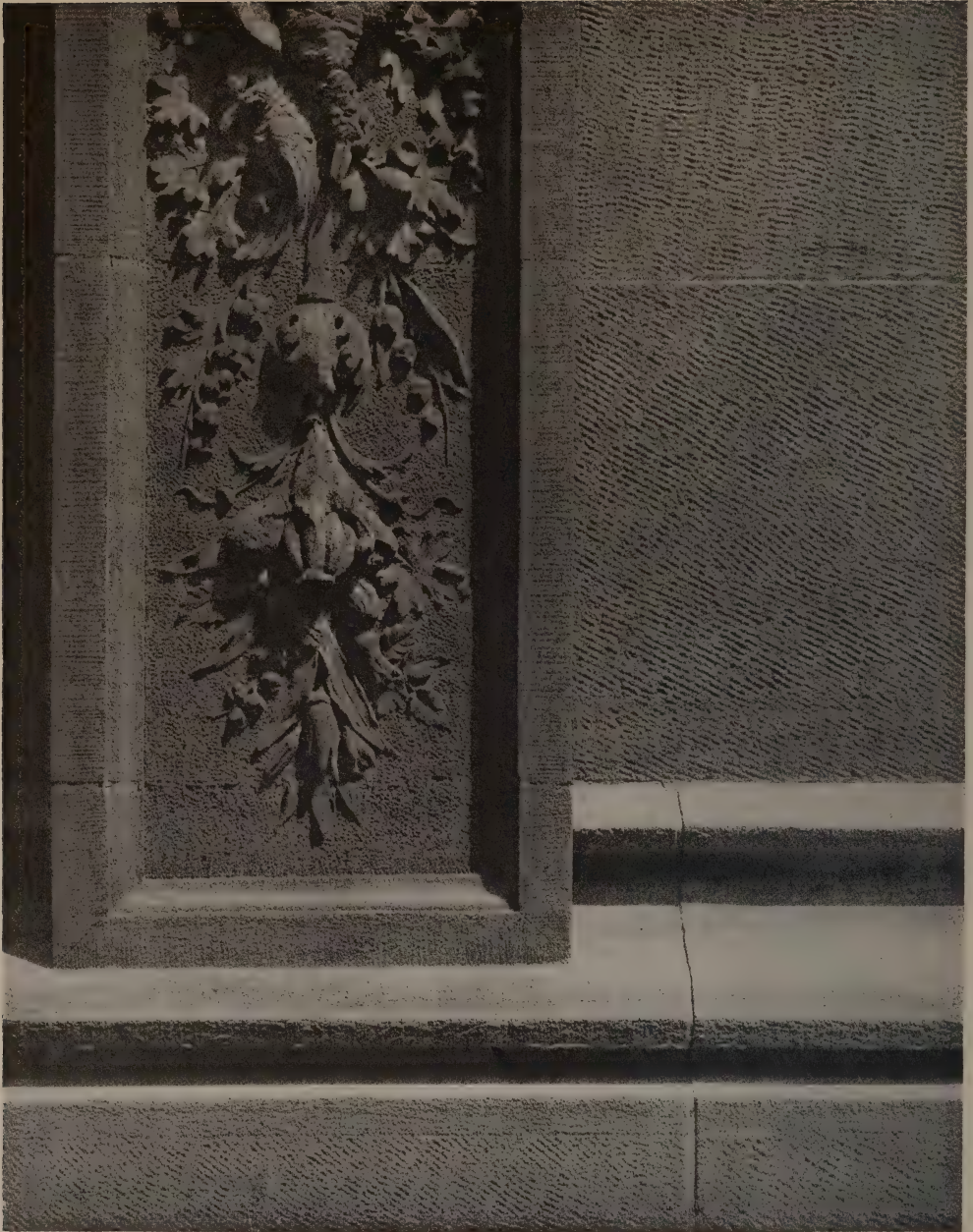
have retained the mellow light tone of their original coloring." The design of the whole room is French Renaissance, but the quality of the modeling of these panels, "delicate members of the motives disappearing in the background," seems to be either Italian Renaissance or French eighteenth century. Possibly this was due to the wood carvers of the nineteenth century following their customary technique, derived from eighteenth century French, which in turn had felt the influence of earlier Italian; or possibly "Mr. Hunt, realizing the greater beauty of the later French, or of the earlier Italian Renaissance modeling, had the work executed in that manner."

Mr. Van Pelt has taken pains to search for and record so far as he could find them, the names of artists and contractors who

executed Hunt's designs. It is a commendable precedent, this recognition of craftsmanship. It recalls a book reviewed in the *ARCHITECTURAL RECORD* for August, 1925, "Swedish Architecture in the Twentieth Century," by Hakon Ahlberg."

For the Swedish and the American renaissance, recent and current, shows some interesting parallels, and the part played by I. G. Clason in Sweden has some resemblances to the influence of Hunt in America. Neither man was notably original or innovating, but each of them did much to raise the standard of professional competency. Clason's art, says Mr. Ahlberg, was neither national nor innovating, but he "championed and gave example of sound construction, careful detail and thorough workmanship. He brought Swedish architecture back to





Typical Texture of Carving and Stone Tooling  
 Illustration from *A Monograph of the William K. Vanderbilt House*

honesty." Something similar might be said of Hunt. He was not as creative a man as the late Bertram Goodhue. But probably Hunt and Clason were the best type of man, by temperament and by equipment, to start

architecture in their respective countries out of the morass into which it had fallen. They were strong on the fundamentals.

But Mr. Van Pelt's mentioning by name men and contractors who worked under

Hunt on the Vanderbilt house recalls Mr. Ahlberg's book still more specifically because of the importance in the Swedish renaissance of the Association of Handicrafts, and the fact that it was heartily backed by the architects. The weakest point in the American renaissance is perhaps the inadequate supply of high-grade workmen. The Vanderbilt house is as notable for the beauty of the hand-work on it as for the beauty of Hunt's designs. It would not be easy to find another building that would occasion such comment as the author gives to the perfection and variety of the tooling of stone surfaces, and one is glad to take occasion to comment on Mr. Van Pelt's good judgment in the matter.

ARTHUR W. COLTON.

**Architectural Construction**, by Walter C. Voss, S.B. & Ralph Coolidge Henry, S.M. An Analysis of the Design and Construction of American Buildings, Based Upon the Actual Working Documents of Recent Examples. New York: John Wiley & Sons, Inc., 1925. vol. I. vi, 1267 p. illus. 9¼ x 12 in. Cloth. \$20.

A book that meets the needs of practicing architects, draughtsmen, and students of architecture for a complete working analysis of Modern American Methods of Construction. All types of construction, from the simplest suburban structure of wood to the more complex fire-resistant construction of our large cities have been fully illustrated and described. The work includes complete working documents of executed buildings, photographic records of results accomplished with original drawings, details and specifications.

**Simple Examples of Reinforced Concrete Design**, by Oscar Faber. New York: Oxford University Press, 1924. 85 p. illus. 5½ x 8¾ in. Cloth. \$1.70.

The following examples are treated: Circular Water Tank—Small Square Tank—Floor Slab and Beams—Warehouse Floor on Concrete Columns—Retaining Wall—Water Tower—notes on Moments in Pillars.

**The Italian Garden**, by Luigi Damis. Translated by L. Scopoli. New York: Brentano's, Inc., 1925. 66 p. CCCLI plate illustrations. 9¾ x 13¾ in. Cloth. \$25.00.

The book contains plates reproducing the historic gardens of Italy from ancient manuscripts, from early mosaics, from tapestries and frescoes. Formal gardens dating from the tenth century are recreated in this book that contains 350 illustrations.

**Everyman's House**, by Caroline Bartlett Crane. With a Foreword by Herbert Hoover. New York: Doubleday, Page & Co., 1925. xiv, 226 p. illus. 5 x 7¾ in. Cloth. \$2.00.

The author of "Everyman's House" was appointed by Mr. Herbert Hoover, President of "Better Homes in America," as chairman of the local "Better Homes" demonstration in her home town, Kalamazoo, Mich.—and the center of this demonstration was a house which won first prize over 1,500 other demonstrations held simultaneously in different parts of the country. This book is the story of this house.

**Beautiful Homes**, by Keith Corporation. 200 Plans. Milwaukee, Wisconsin: C. N. Caspar Co., 1925. 276 p. illus. 7¼ x 10¼ in. Paper. \$2.00.

**London Inns and Taverns**, by Leopold Wagner. New York: Frederick A. Stokes Co., 1925. 252 p. 5½ x 8¾ in. Cloth. \$3.00.

Like the author's previous work, this is the outcome of forty-five years' explorations in the Great City. His introductory survey of the origin and development of our guest-houses and convivial haunts, opens up a rich mine of curious information. The succeeding chapters traverse a very wide area, and, street by street, deal pleasantly with a multitude of renowned inns and taverns which have contributed their full quota to London's social history.

**Italic Hut Urns and Hut Urn Cemeteries**, by W. R. Bryan. A Study in the Early Iron Age of Latium and Etruria. New York: American Academy in Rome, 1925. (Papers and Monographs of The American Academy in Rome) xiv, 204 p. illus. 6¼ x 9¼ in. Cloth. \$2.50.

**Johnson's Materials of Construction**, rewritten by M. O. Withey and James Aston. Edited by F. E. Turneure. New York: John Wiley & Sons, Inc., 1925. 6 ed. xx, 865 p. illus. 6 x 9¼ in. Cloth. \$6.00.

**London Alleys, Byways & Courts**, Drawn and Described by Alan Stapleton. New York: Dodd, Mead & Co., 1925. xiii, 183 p. illus. 6¼ x 8 in. Cloth. \$5.00.

**Architecture**, by Alfred Mansfield Brooks. Introduction by Sir Reginald Blomfield. Boston: Marshall Jones Co., 1924. xix, 189 p. 4¾ x 7½ in. Cloth. \$1.50.

The series, "Our Debt to Greece and Rome," in which this volume is listed as Number 40, traces our cultural heritage from Classical times. In "Architecture," Professor Brooks deals with the age-old principles which, having had their origin in the days of Greek and Roman supremacy, have persisted to the present.

**Lighting Fixtures and Lighting Effects**, by M. Luckiesh. New York: McGraw-Hill Book Co., Inc., 1925. 1 ed. xiii, 330 p. illus. 6 x 9¼ in. Cloth. \$4.00.

This book presents a detailed analysis of light and lighting fixtures in regard, primarily, to lighting effects.

Light, color, painting, equipment, fixtures, lamps—for both direct and indirect lighting—are discussed in relation to effects desired.

The last chapter in the book is devoted to a specialized study of the lighting problems in various fields—residences, churches, auditoriums, ball-rooms, show windows, museums, etc.

**Dynamic Symmetry in Composition—As Used by the Artists**—by Jay Hambidge. New York: Brentano's, 1924. 83 p. illus. 6¼ x 9 in. Bound in Boards. \$3.00.

**Heating and Hot Water Work**, by Frederick W. Dye. Some of the Problems and Difficulties Arising in Practice. New York: Spon & Chamberlain, 1924. viii, 192 p. illus. 5 x 7½ in. Cloth. \$3.00.



**House Heating with Oil Fuel**, compiled by P. E. Fansler, E.E. New York: Heating and Ventilating Magazine Company, 1925. 2 ed. 63 p. illus. 8 x 10½ in. Paper. \$1.00.

An interesting summary of the various phases of the problem of oil burners as a source of heat for homes, and an aid to intelligent and accurate selection of equipment.

**The Story of Copper**, by Watson Davis, C.E. New York: The Century Co., 1924. xix, 385 p. illustrated with photographs and diagrams. 5¼ x 8 in. Cloth. \$3.00.

"The Story of Copper" is authoritative in subject-matter and extremely non-technical in style. Copper, brass and bronze are intimate parts of our daily life. Copper wires carry talk, non-rusting brass pipes bring water, copper roofs keep succeeding generations dry for centuries, in copper kettles and copper sinks our food is prepared.

**The Italian Orders of Architecture**, by Charles Gourelay. A Practical Book for the Use of Architects and Craftsmen, Consisting of Letterpress, With Thirty-Two Plates Based on the Orders of Vignola, Palladio, Gibbs, Chambers, and Other Masters. London: Edward Arnold and New York: Longmans, Green & Co., 1923. 2 ed. revised. viii, 31 p. 32 plate illustrations. 9¾ x 12¼ in. Paper. \$2.75.

**Colour & Comfort in Decoration**, by John Gloag. With Illustrations and Original Designs by Palmer-Jones. New York: Frederick A. Stokes Co., 1925. 188 p. 6 x 8¾ in. Cloth. \$3.00.

The author discusses the economical and effective uses of colour in the homes of to-day in non-technical language. He writes that "When the power of colour is properly understood, many pleasant changes of surroundings are rendered possible without the vast expenditure often suggested by that ominous word 're-decoration.'"

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:]

**Beds, Concealed.** "The Book of Beds." Concealed Bed Corporation, 58 East Washington Street, Chicago, Illinois. 8½x11 in. 28 pp. Illustrated.

**Concrete.** "Design and Control of Concrete Mixers"—A Method to Produce Concrete of Predetermined Strength. Portland Cement Association, 111 West Washington Street, Chicago, Illinois. 8½x11 in. 24 pp. Illustrated.

**Flooring.** "Floor Perfection With Conda-Flor—The Perfect Flooring." The Manhattan Rubber Manufacturing Company, Passaic, New Jersey. 8½x11 in. 16 pp. Illustrated in actual colors.

**Hardware.** Door Hardware for Private and Public Garages, Warehouses and Industrial Buildings. Catalogue No. 91. Allith-Prouty Company, Danville, Illinois. 7¾x10 in. 80 pp. Illustrated.

**Lighting.** "Characteristic Designs." From Luminaire Studios of Curtis Lighting, Inc.,

1119 West Jackson Boulevard, Chicago, Illinois. 8x10 in. 16 pp. Illustrated.

**Lighting.** "Cove Lighting." Pittsburgh Reflector Company, Bowman Building, Third Avenue and Ross Street, Pittsburgh, Pennsylvania. 8½x11 in. 24 pp. Illustrated.

**Lighting Equipment.** Erikson Reflectors for Banks, Stores, Concealed Lighting, Stage, Hospitals, etc. Catalogue No. 91. L. Erikson Electric Company, 6 Portland Street, Boston, Massachusetts. 7¾x10¾ in. 72 pp. Illustrated.

**Lighting.** "Light." Illustrated Catalogue of Luminaire Designs. Curtis Lighting, Inc., 1119 West Jackson Boulevard, Chicago, Illinois. 7¾x10¾ in. 80 pp.

**Metal Lath.** "The A-B-C of Metal Lath Erection." Associated Metal Lath Manufacturers, 123 West Madison Street, Chicago, Illinois. 3¾x6 in. Illustrated.

**Paints and Varnishes.** Devoe Architectural Reference Book. Specifications and General Information on Devoe Paint and Varnish Products. Devoe & Reynolds Company, Inc., 101 Fulton Street, New York City. 8½x11 in. 35 pp.

**Plastering.** "Better Plastering for Your Home." National Council for Better Plastering, 819 Madison Square Building, Chicago, Illinois. 3¼x6 in. 8 pp. Illustrated.

**Plastering.** "The Art of Better Plastering." National Council for Better Plastering, 819 Madison Square Building, Chicago, Illinois. 3½x5½ in. 16 pp. Illustrated.

**Ranges.** "The Ray Range." For Oil, Coal, Wood or Gas. W. S. Ray Manufacturing Company, San Francisco, California. 7½x10½ in. 24 pp. Illustrated.

**Registers and Grilles.** 1925 Catalogue of Highton Registers and Grilles. William Highton & Sons Company, Nashua, New Hampshire. 7¾x10½ in. 62 pp. Illustrated.

**Showers.** "Ampinco Showers and M-VB Temperators." The American Pin Company, Division Scovill Manufacturing Company, Waterbury, Connecticut. 7½x10¾ in. 18 pp. Illustrated.

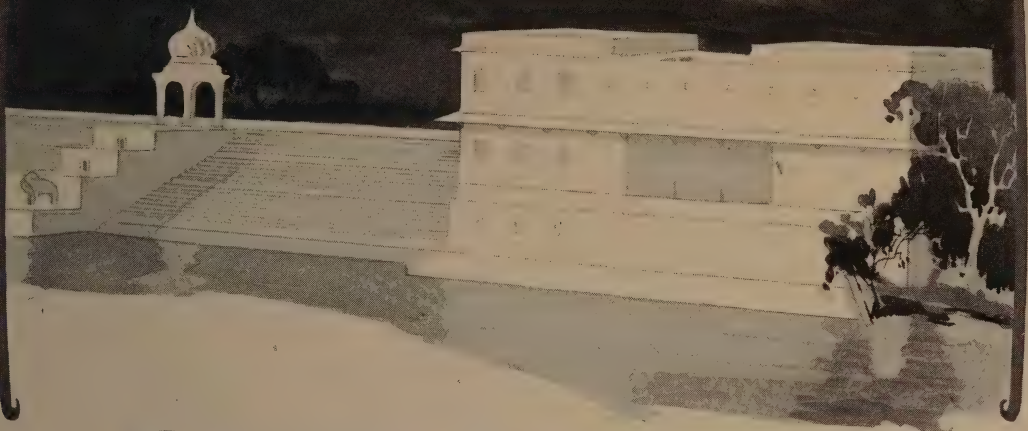
**Stucco.** "Oriental Stucco." With Ten Looseleaf Plate Illustrations in Actual Colors. Describing United States Gypsum Oriental Stucco. United States Gypsum Company, 205 West Monroe Street, Chicago, Illinois. 8¾x11 in. 24 pp. Illustrated.

**Terra Cotta.** "Studies in Polychromy—The Renaissance." Number 10, Volume VII of Atlantic Terra Cotta Series. Atlantic Terra Cotta Company, 350 Madison Avenue, New York City. 8½x11 in. 16 pp. Illustrated.

**Tile, Hollow.** "Combination Hollow Tile and Concrete Floor and Roof Construction." The Hollow Building Tile Association, Conway Building, Chicago, Illinois. 8½x11 in. 8 pp. Illustrated.



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*The*  
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OCTOBER 1925



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# The ARCHITECTURAL RECORD

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VOLUME 58

OCTOBER, 1925

NUMBER 4

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## The RESEARCH and EDUCATIONAL HOS- PITALS of the STATE OF ILLINOIS

*Richard E. Schmidt, Garden & Martin, Architects*

by  
A. N. REBORI

IN 1919 THE State of Illinois entered the ranks of enlightened communities when its legislative body appropriated funds for the purchase of a site and the erection of a group of buildings to be devoted to research work in connection with disease prevention.

On the fifth day of July of the same year, the State Department of Public Welfare and the State University agreed to a plan of co-operation and differentiation with the following objects in view: "To construct and maintain a group of research and educational hospitals in the medical center of Chicago where the best medical, surgical and laboratory skill can be readily obtained; to provide medical treatment for the indigent sick of the State; to give young men and women proper medical education and training that will enable them to become active

soldiers in the warfare for the prevention as well as the cure of disease; to help practicing physicians of the State to keep in touch with the latest and best methods of preventing and curing human ailments; to tell the people of the State how to keep themselves physically fit."

The group of buildings provided by the State of Illinois for educational and research purposes offer on a large scale the opportunity for education, investigation and treatment along scientific lines, embracing the complete study of the human body and its functions, the teaching of medicine and surgery and for the training of nurses, attendants, social workers, occupational therapists, dietitians and other specialist needs in the State charitable, penal and correctional services and by other public and private ventures.

Similar institutions under State super-



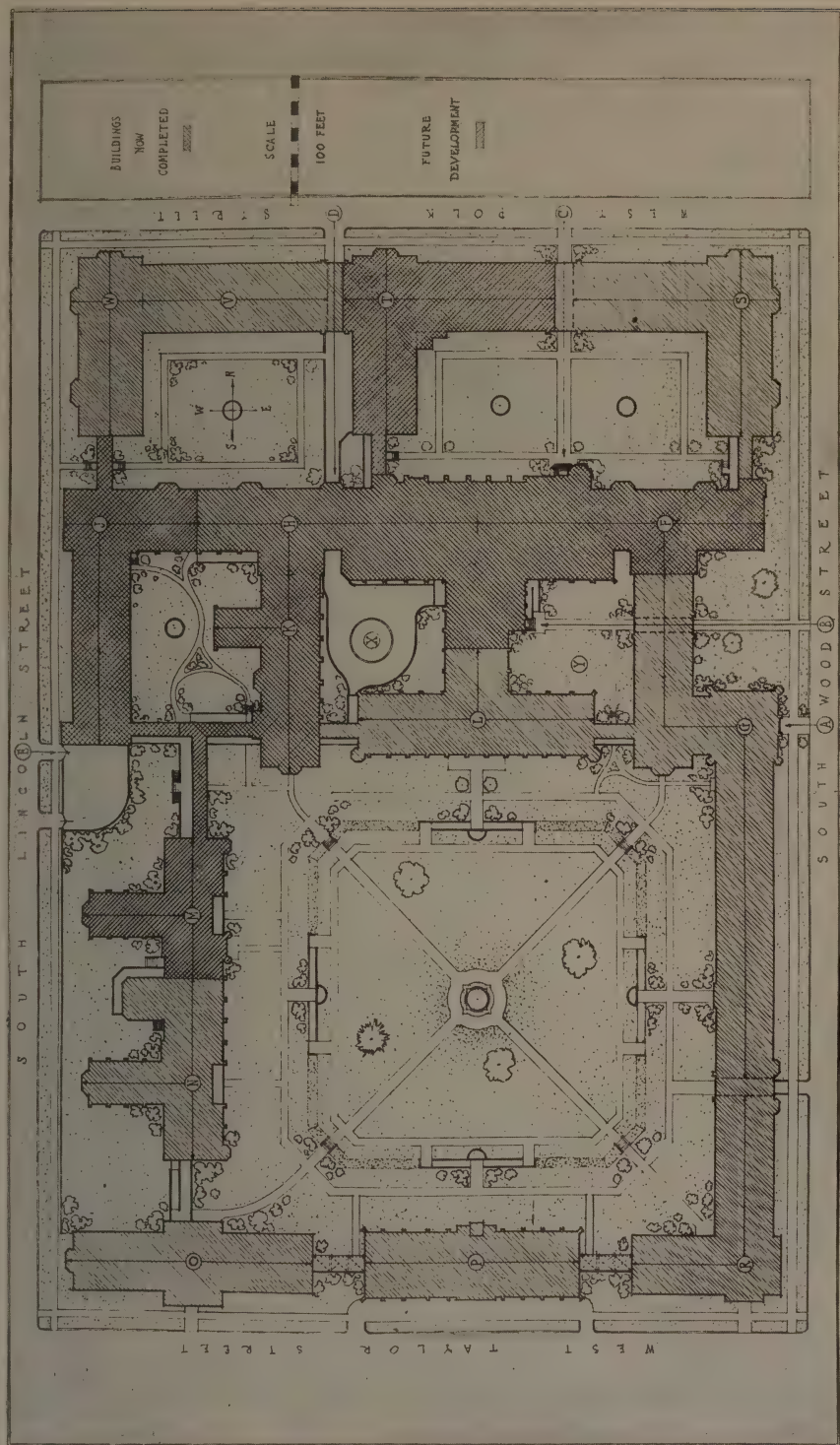
*The Architectural Record*

PERSPECTIVE VIEW OF THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO

Richard E. Schmidt, Garden & Martin, Architects

October, 1925





*The Architectural Record*

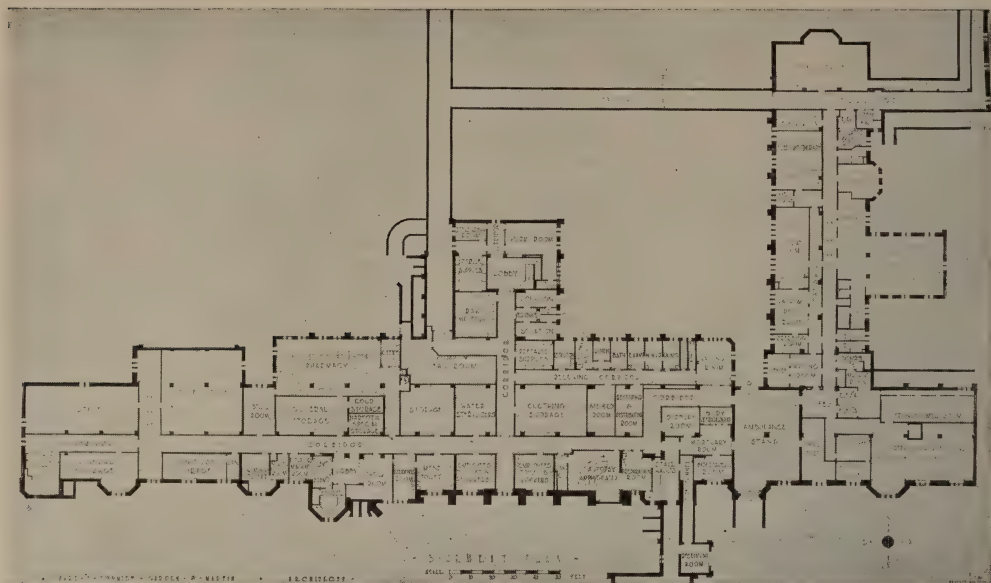
October, 1925

# PLOT PLAN OF THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO

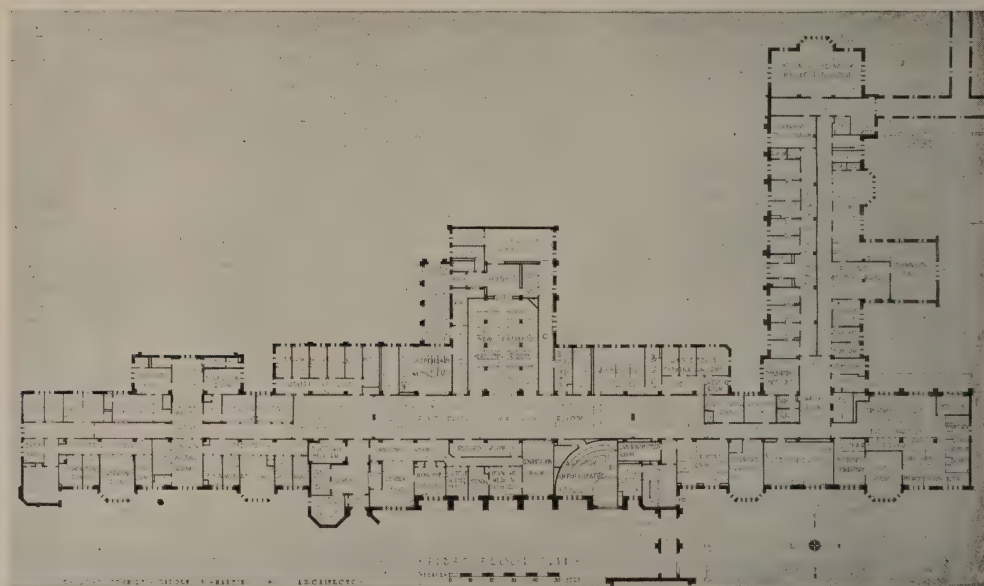
Richard E. Schmidt, Garden & Martin, Architects

(A) Administration Entrance. (B) Out-Patients' Entrance. (C) Students' and Nurses' Entrance. (D) Ambulance Entrance. (E) Kitchen Entrance. (F) Clinical Institute. (G) Extension of Clinical Institute. (H) Eye and Ear Infirmary. (I) Extension of Eye and Ear Infirmary. (J) Psychiatric Institute. (L) Administration Building. (M) Orthopedic Institute. (N) Extension of Orthopedic Institute. (O) Infectious Diseases. (P) Power Plant. (R) Venereal Diseases. (S) Research Institute. (T) Library Class Rooms and Research Laboratories. (V) Class Rooms and Laboratories. (W) Dental Institute. (X) Ambulance Court. (Y) Dispensary Court.



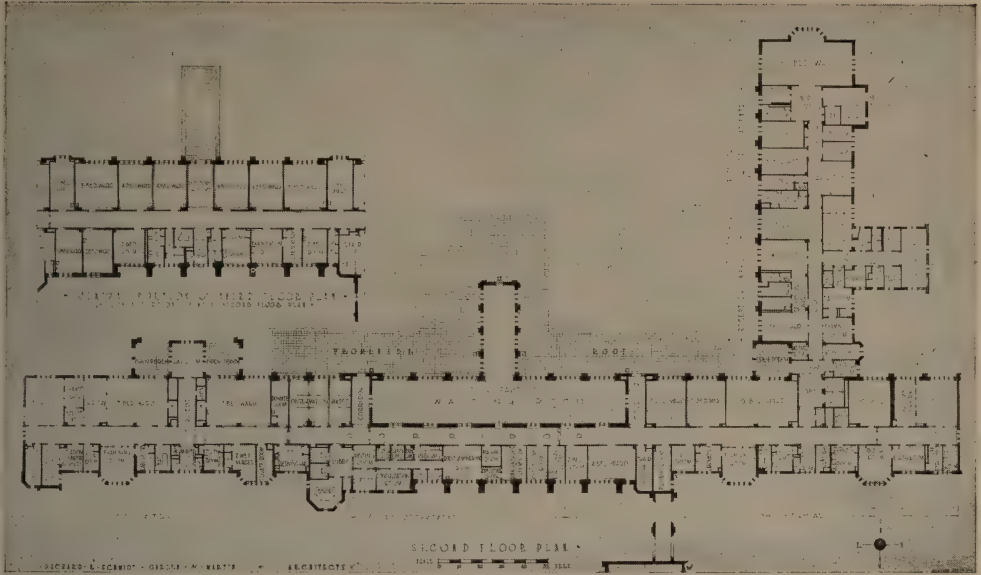


Basement Plan of Main Building

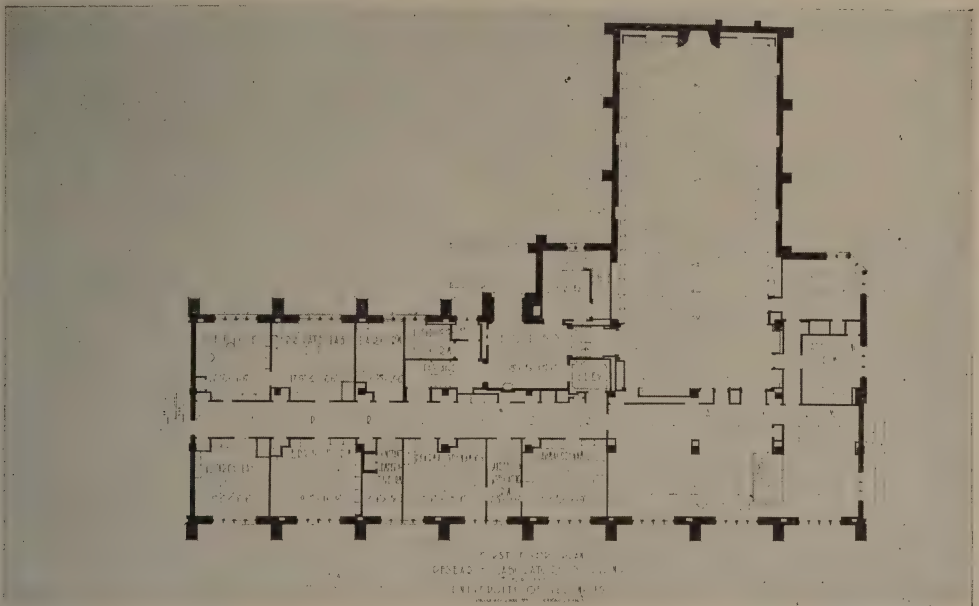


First Floor Plan of Main Building

THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO  
Richard E. Schmidt, Garden & Martin, Architects

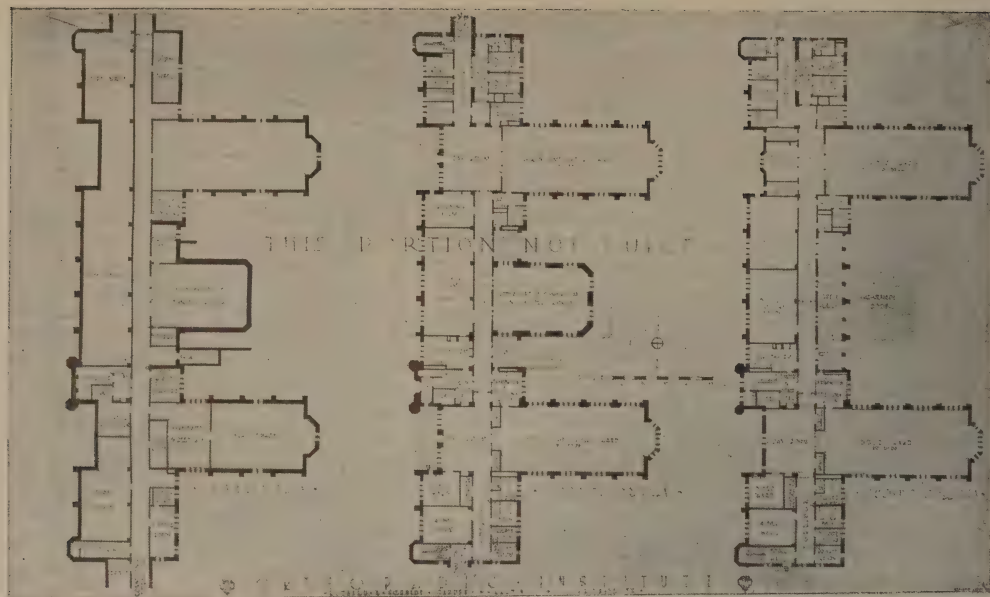


Second Floor Plan of Main Building

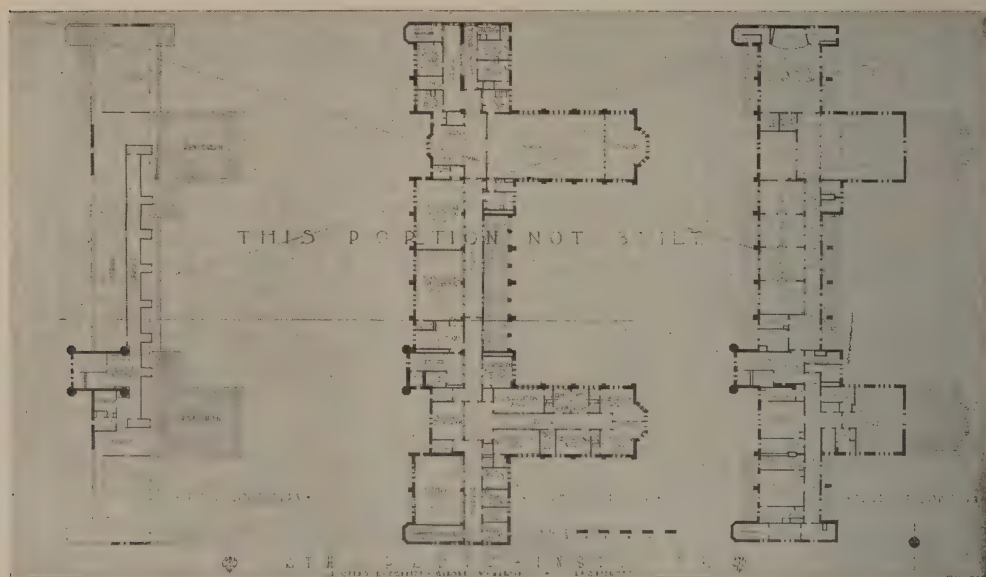


First Floor Plan of the Research Laboratory Building

THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO  
Richard E. Schmidt, Garden & Martin, Architects



Plans of Basement, First Floor and Second Floor of the Orthopedic Institute



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October, 1925

Plans of Third, Fourth and Fifth Floors of the Orthopedic Institute

THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO

Richard E. Schmidt, Garden & Martin, Architects



vision and control are under way elsewhere, and the time is near at hand when every State and every government will realize that the science of disease prevention, if properly applied, will add considerably to the average human life besides conducing to general happiness.

The Research and Educational Hospitals of the State of Illinois located on the ground formerly occupied by the West Side Ball Park, are situated in a somewhat congested district of the city, where full advantage may be taken of the best available medical and surgical skill and an assured source of clinical material.

The hospital group has exercised the privilege of turning its back, as it were, upon its surroundings and making its own beauty within its domain. There is a growing conviction that our American Hospitals have to some extent overlooked the therapeutic effect of beauty and have at times become forbidding in seeking to satisfy the demands of sanitation, but evidently those who conceived and directed this project were convinced that the element of attractive surroundings form an important asset to the general plan.

The various units or buildings are grouped around the perimeter of the site enclosing a number of medium sized courts and a large central court offering abundant light and air on all sides of the buildings and the opportunity for recreation and segregation.

In general the patients' rooms are placed on the sides toward the courts and quadrangle, while the less quiet and attractive frontage toward the streets is devoted to hospital utilities, wards, examination rooms, class rooms and laboratories. The smaller courts and the quadrangle are treated with planting and landscape work so as to make them a pleasant recreation space for convalescent patients as well as an attractive outlook from the wards. Evidently it was with a desire to secure the atmosphere of peace and quiet which pervades the quadrangles of old Oxford and Cambridge that a free adaptation of English Collegiate Gothic was chosen for the buildings and the grounds.

The site, covering about ten acres, measures 556 feet by 800 feet.

About half of the buildings are now completed and the remainder will be added as required in the near future. The main building is set back about two hundred feet from Polk Street, to allow space at the north end of the lot for future buildings marked "S" on the block plan. Buildings "T" and "V" are devoted to laboratories, libraries and class rooms, with the maximum north light. At "W" will be located the Dental Institute. In the main building, the east portion is devoted to the Clinical Institute of the College of Obstetrics, Gynecology and Pediatrics. Future expansion of the Clinical Institute will be into the portion marked "G." The west part of the main building at "H" shelters the Illinois Charitable Eye and Ear Infirmary, formerly housed in dilapidated quarters on West Madison Street. Future growth is provided for in the building marked "J." The Psychiatric Institute for the treatment and study of mental diseases occupies the wing marked "K." The initial portion of the Orthopedic Institute, where the particular requirements necessitate a building of the ward pavilion type, is located at "M," with an opportunity for future growth to the south. "L," the strategic center of the group, marks the position of the future central administration building, which, together with the portion now constructed connecting it with the main building, will be limited to one story in height, so as to maintain an open southern exposure for the wards of the main buildings; its roof will form a promenade at the level of the second floor wards.

The buildings in general are three stories in height, with a basement pipe space, and a fourth story occupying the lower portion of the space enclosed by the pitch roof; an interesting structural device by which the roof load is carried on inclined struts resembling flying buttresses, while a curtain wall set back about eight feet from the building line, permits the development of this fourth floor or roof story as space with light and air equal to those of the floors below.

Communication over the entire area is assured by a system of corridors slightly



Out-Patient Entrance



*The Architectural Record*

Garden Exposure

October, 1925

THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO

Richard E. Schmidt, Garden & Martin, Architects





Southern Exposure of Hospital and Out-Patient Entrance

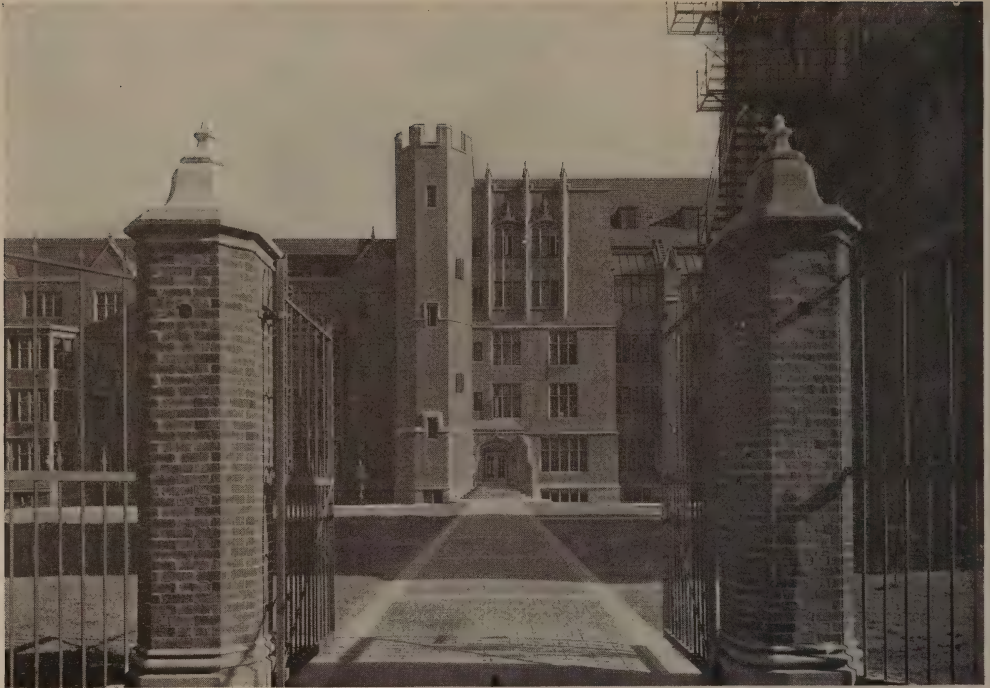


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October, 1925

Library, Showing Ambulance Entrance Below  
 THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO  
 Richard E. Schmidt, Garden & Martin, Architects





Gate and Entrance to Out Patients' Department

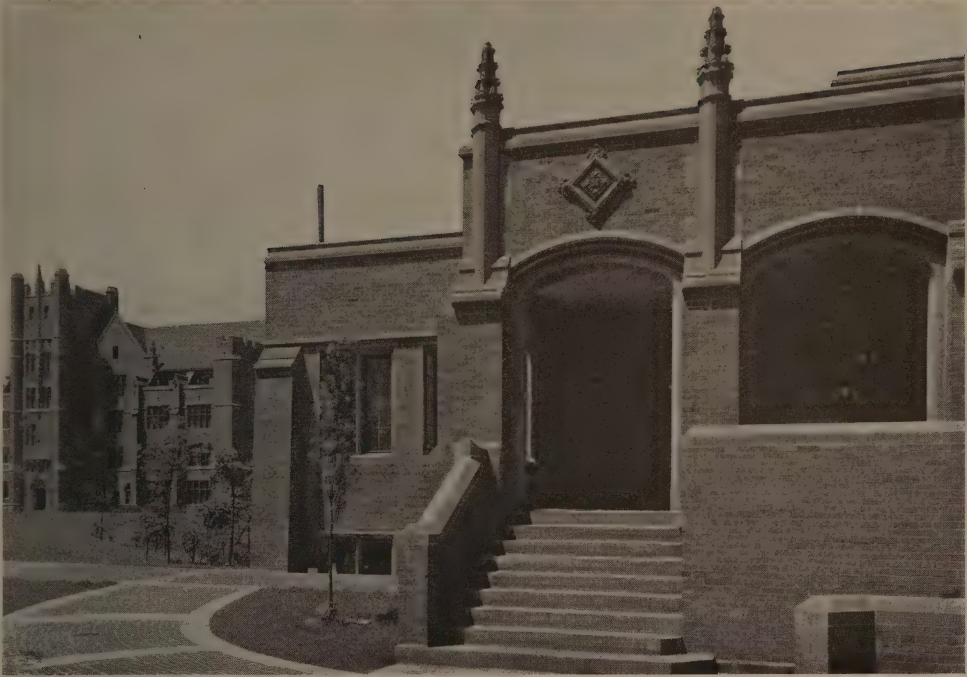
THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO

below the level of the basement pipe space. In general, these corridors are placed against the outside walls, through which ample light and air is obtained and by keeping the first floor five feet above the outside grade makes it possible to secure corridor windows above grade, without areas. Therefore, the connection between adjoining buildings becomes a double corridor with a separate passage through which pipes may be carried from one basement pipe space to another. All inter-departmental communication, passage of visitors, transmission of food, laundry and supplies will be through the communicating corridor system, thus insuring ward privacy and a minimum of interference.

The main administration entrance of the completed group will be at the point marked "A" on the plot plan, where the future development provides for the erection of a commemorative tower. In the adjoining court, sufficiently removed to avoid confusion or contact with the im-

mense number of dispensary patients, is the archway leading to the dispensary entrance, at point "B." At "C" entered from Polk Street, is the entrance for students and nurses. From the archway at "D," an easy incline to the basement level enables ambulances to drive directly under the building and to unload their patients in a sheltered, heated passage. The ambulance court marked "X," being also at this lower level, makes it possible to secure well lighted ground floor rooms around its four sides, of which those in the initial portion are shown in the basement plan.

The out-patient department functions in most cases as the receiving department of the hospital. From the great mass of human clinical material passing through it, will be chosen the selective cases to be transferred to the wards for future study and treatment. There is a small receiving department at the ambulance entrance (see basement plan) but its use is largely restricted to ambulance cases and down



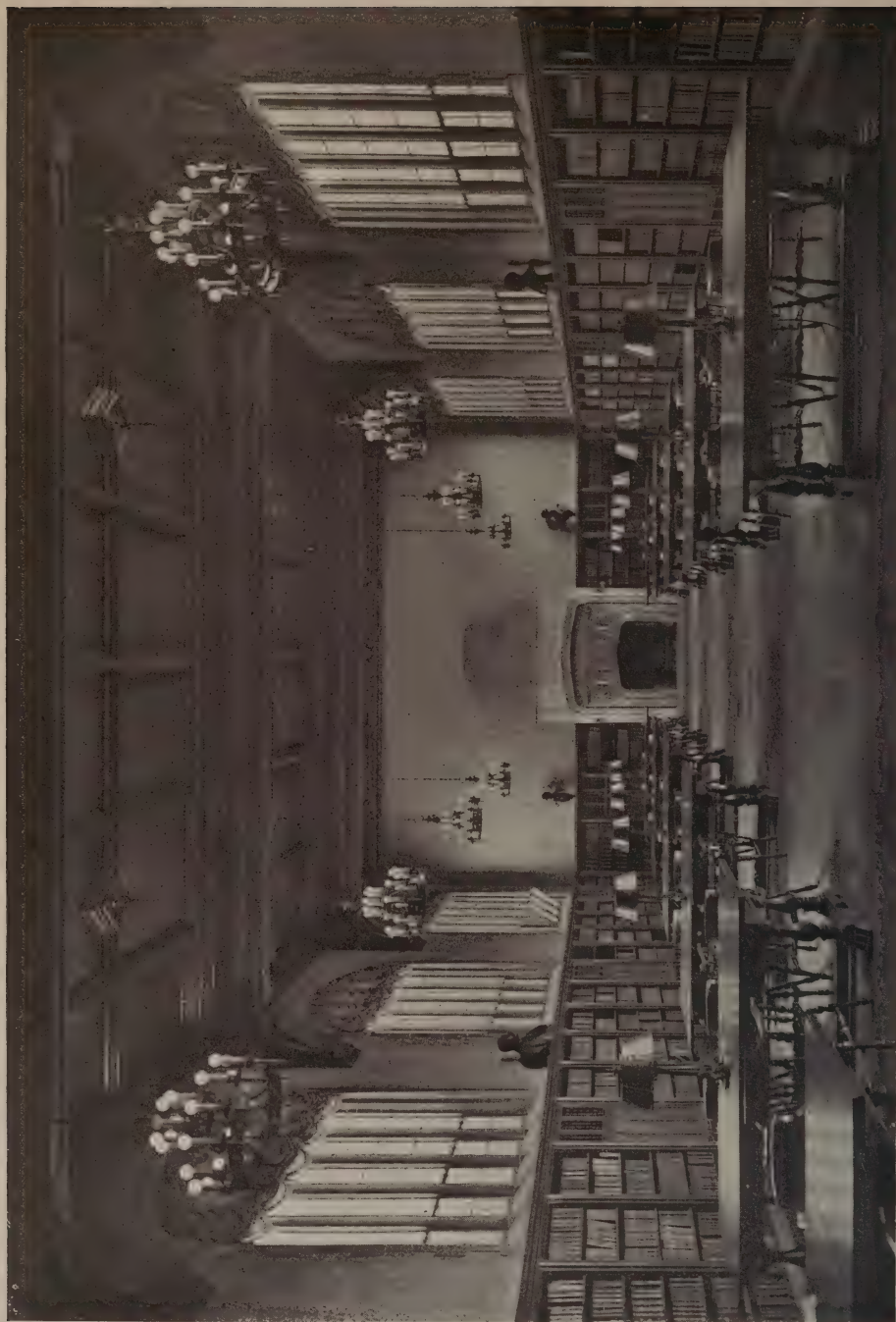
Detail of Out-Patient Entrance Showing Orthopedic Institute on Left  
THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO

state patients arriving by train at hours when the dispensary is closed. This importance of the dispensary as the source of supply for clinical material has led to special emphasis being placed upon its quarters. It occupies the entire first floor on the initial portion of the main building, with possibility of expansion into adjoining portions to be built later. The general clinics occupy the east half of the building, the eye and ear clinics the west half and the Psychiatric and Orthopedic clinics the east and west halves of the Psychiatric wing. The general waiting room is so arranged as to keep the streams of arriving and departing patients separated and to effect a rapid distribution of arriving patients to the proper desks and ultimately to the various clinics. Elevators furnish convenient access to the X-ray department on the second floor and to the hydrotherapy and electrotherapy departments on the basement level. A small lecture room seating about one hundred is available for lectures and

demonstration talks to out-patients as well as for use by students and nurses.

The second and third floors form the principal ward floors. Wards are purposely kept small to satisfy the clinician's desire for a unit best adapted to teaching uses. A ward of four beds was established as the desirable size and the required floor area of 320 square feet led to the choice of a bay 16 feet wide and 20 feet deep as the typical unit for the entire scheme. In the eye and ear portions where somewhat larger wards are desired, a ward two bays wide with an area for eight beds is the unit. In the Psychiatric wing, the distribution of patients into reception, quiet and disturbed wards has determined the plan layout, as is apparent upon inspection. The second floor is assigned to male patients and the third floor, with an identical arrangement, to female patients. Elevators furnish access to the hydrotherapy department on the basement level, and to a large solarium for recreation and occupational therapy,





*The Architectural Record*

Reading Room

THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO

Richard E. Schmidt, Garden & Martin, Architects

October, 1925



together with ample roof recreation space, at the level of the fourth floor.

The operating department, of a size adequate for the entire ultimate development of the group, occupies the central portion of the fourth floor in the main building. It comprises six operating rooms with side and top light combined, two smaller operating rooms with side light only, and the requisite utilities. Students' amphitheatres, seating from sixteen to forty students each, are provided for the six main operating rooms, with access to the seats by stairs descending from a corridor on the floor above, thus aiding in keeping the operating corridor free from unnecessary traffic.

In the eastern portion of the fourth floor are the wards for children and infants; while the western portion is used as day quarters for eye and ear patients—a large proportion of whom are ambulatory—and a small ward unit. In the Psychiatric portion of this floor are research and demonstration rooms and two interns' rooms for the staff.

On the fifth floor is a ward unit for obstetrics and gynecology and on the sixth floor or top floor are quarters for resident physicians. Interns for the present will be housed in temporary quarters on the third floor of the main building, in space that will ultimately be devoted to libraries and laboratories.

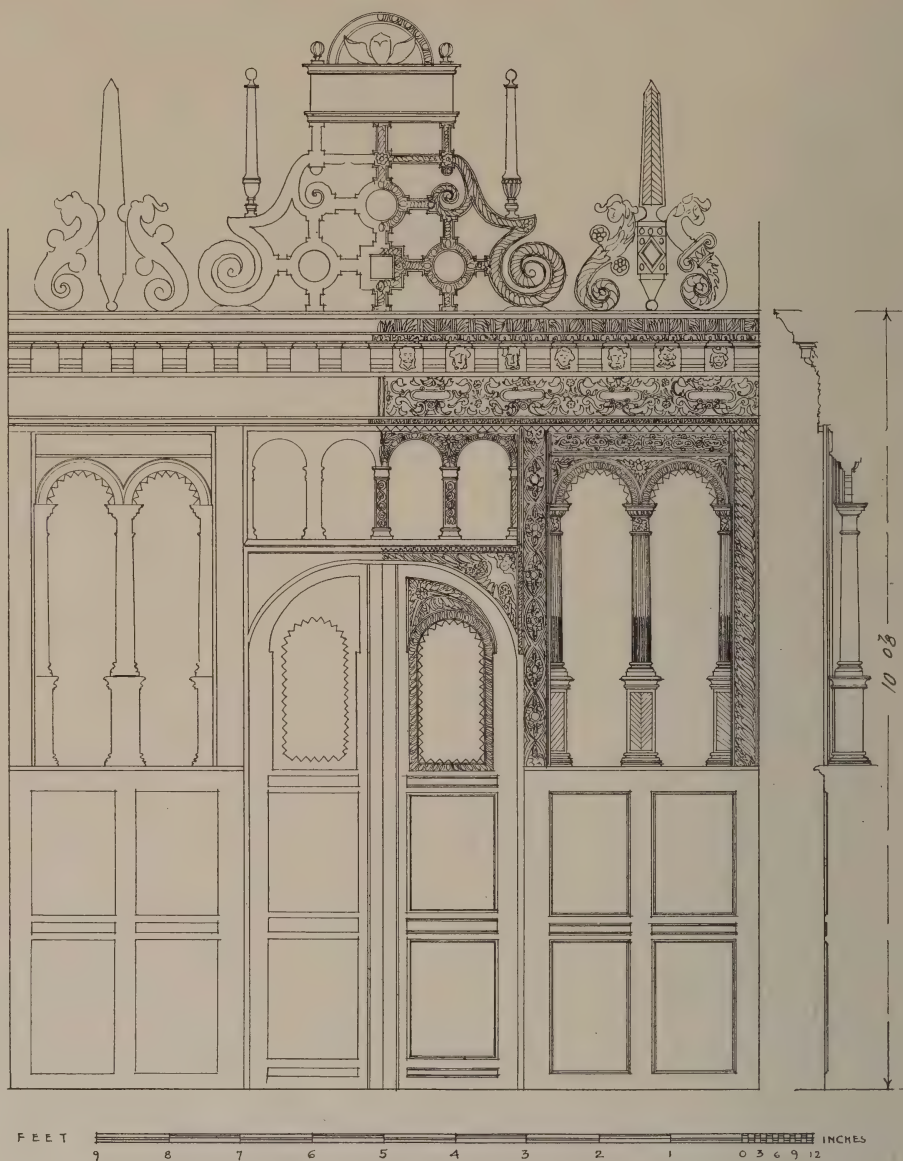
The Research Laboratory building, containing the laboratories, main library and class rooms, fronts on Polk Street and has direct access at each floor to the hospital portions; thus carrying out the basic idea of the institution, namely, the close association of the patient with the research physician and investigative worker.

In the Orthopedic Institute, the requirements for long duration, care and treatment for the greatest possible number of patients made a ward pavilion type of plan advisable, with the south wards for girls and the north wards for boys. On the first floor are wards for ambulatory patients, day rooms, and dining rooms. It may be noted here that the grade of the central quadrangle is raised to a point almost level with the first floor, so that

wheeled chairs may pass out into the area easily and comfortably. Wards for bed patients are on the second floor while the third floor is devoted to first and second observation wards both for girls and boys, and a nursery ward. The central and southern portions of the fourth floor contain study and class rooms for manual training and other forms of occupational instruction, as well as instruction in the ordinary grammar school subjects. Here also is a large kindergarten and play room, with a small stage where moving pictures may be shown and theatrical performances given by the children. All of these rooms open by French windows on balconies and roofs so that the therapeutic possibilities of fresh air and sunshine may be most fully realized.

In the northern portion of this floor are located three isolation wards where children who have contracted contagious diseases may be temporarily isolated and at the same time continue their orthopedic treatment. Each ward has its own serving pantry and combined utility toilet and bathroom. Separate entrances for nurses and doctors, with adequate facilities for the prevention of cross infection are provided.

The construction of the buildings throughout is permanent and substantial in character, with a view to the maximum ultimate economy in maintenance charges. Windows throughout are steel casements, hung in steel frames, with ventilating transoms above, and of a size to furnish in the average ward from fifteen to twenty per cent glass area to floor area. The exterior walls are laid up in a wire cut Illinois brick, of sufficient variety in color and texture to approximate the charming weathered effect of old English brick work. Bases, string courses, copings and window trim are of Indiana limestone. The roof covering is a fire-flashed interlocking shingle tile, with predominating tints of purple and russet brown. Ornamentation has been introduced sparingly and with discrimination, the greater reliance for effect being placed upon proportion of parts and dignity of material.



## ELEVATION & SECTION

# — The — ENGLISH PARISH CHURCH AND ITS DETAILS

By  
*Robert M Blackall*  
*Measured Drawings and Photographs by the Author*

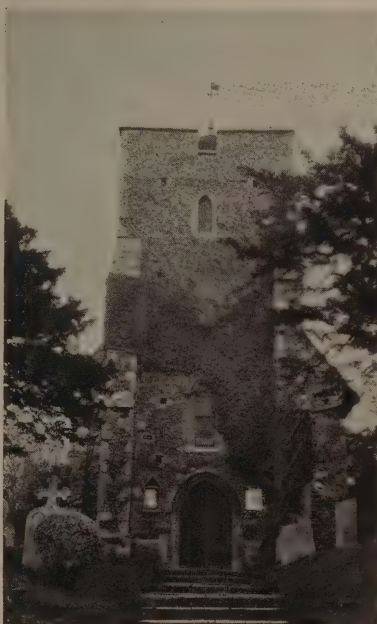
## THE SCREEN IN THE CHURCH AT STRATFORD-UNDER-CASTLE, SALISBURY, ENGLAND

The screen in the church at Stratford-Under-Castle dates from the fifteenth century. Though re-modeled and altered at various times, a great deal of the original screen still remains, and with the exception of certain parts of the walls it forms the oldest portion of the church. The wood-work of the screen is in excellent condition, and provides a very interesting example of old Jacobean work, with Gothic additions, for there is no doubt that the trefoils at each side of the door are of a later date than the central portion. It is nine feet in height.

## THE SCREEN IN THE CHURCH AT YARNTON, OXFORDSHIRE, ENGLAND

The church at Yarn-ton, not far from Oxford town, has a very interesting Jacobean screen, profusely covered with carving. It has a base that is panelled, but shows evidence of orders at one time being placed on the panelling—a thoroughly characteristic feature of the Jacobean style, where orders were used with great freedom, and without any definite relationship.

The workmanship of this screen shows fine execution and is evidently the work of a master. The fact that the carving is thoroughly English in character leads one to suppose that it was done, not by foreign artists, which is the case with a great deal of Jacobean carving, but by English wood-workers.



ST. MARTIN'S CHURCH, CANTERBURY, ENGLAND

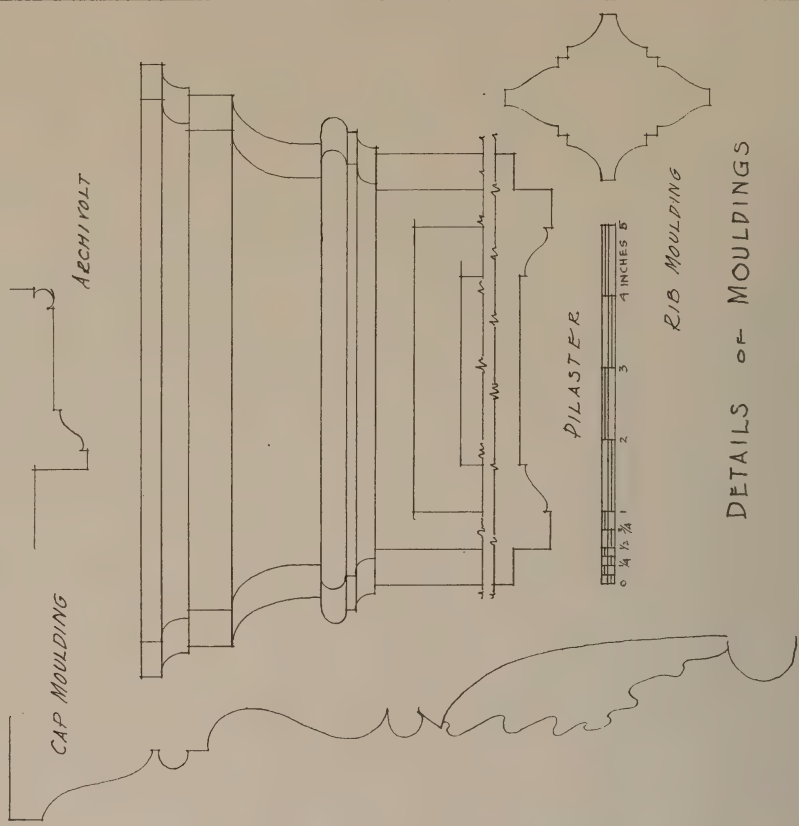
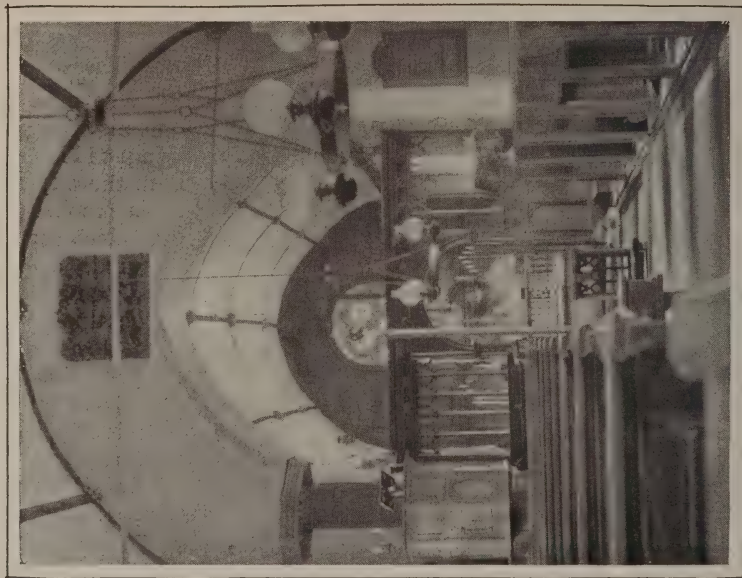
## THE SCREEN IN THE CHURCH AT FORDING-BRIDGE, HAMPSHIRE, ENGLAND

The parish church at St. Mary's in Fordingbridge, the plan of which was shown in the January, 1925, issue of *THE ARCHITECTURAL RECORD*, contains in the left apse a small morning chapel. This chapel is separated from the adjacent aisle by a modern screen very nicely carved and executed, a Gothic motif being introduced in the upper part and in the lower panel the

characteristic English linen fold appears.

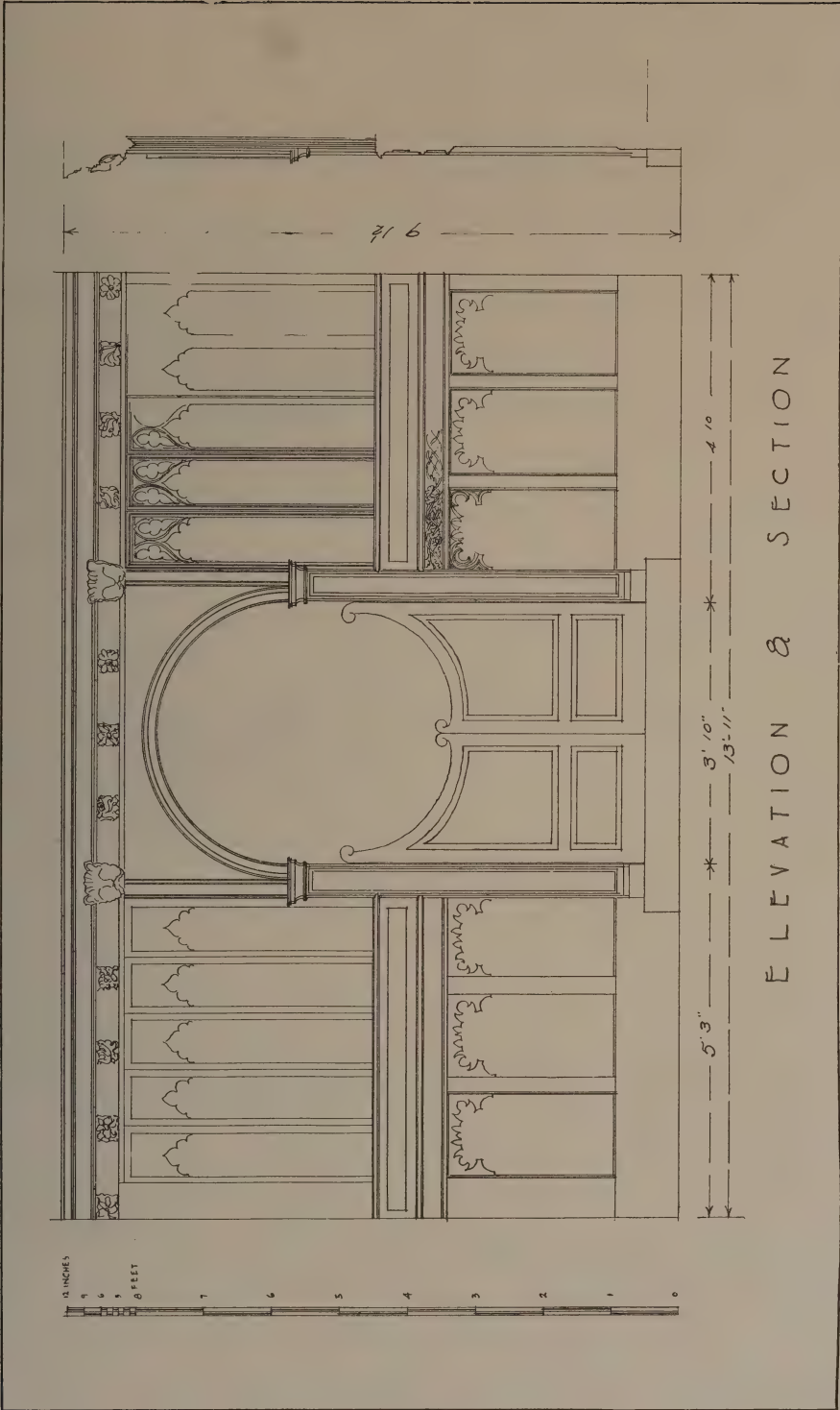
This modern screen is in strong contrast to the three previously illustrated, namely, the thirteenth to fourteenth century screen at Hailes (shown in the September, 1925, issue), the fifteenth to sixteenth century screen at Stratford-Under-Castle and the Jacobean screen at Yarn-ton, which are described above.





DETAILS OF MOULDINGS

SCREEN IN THE CHURCH AT STRATFORD-UNDER-CASTLE, SALISBURY, ENGLAND  
Measured and Drawn by Robert M. Blackall

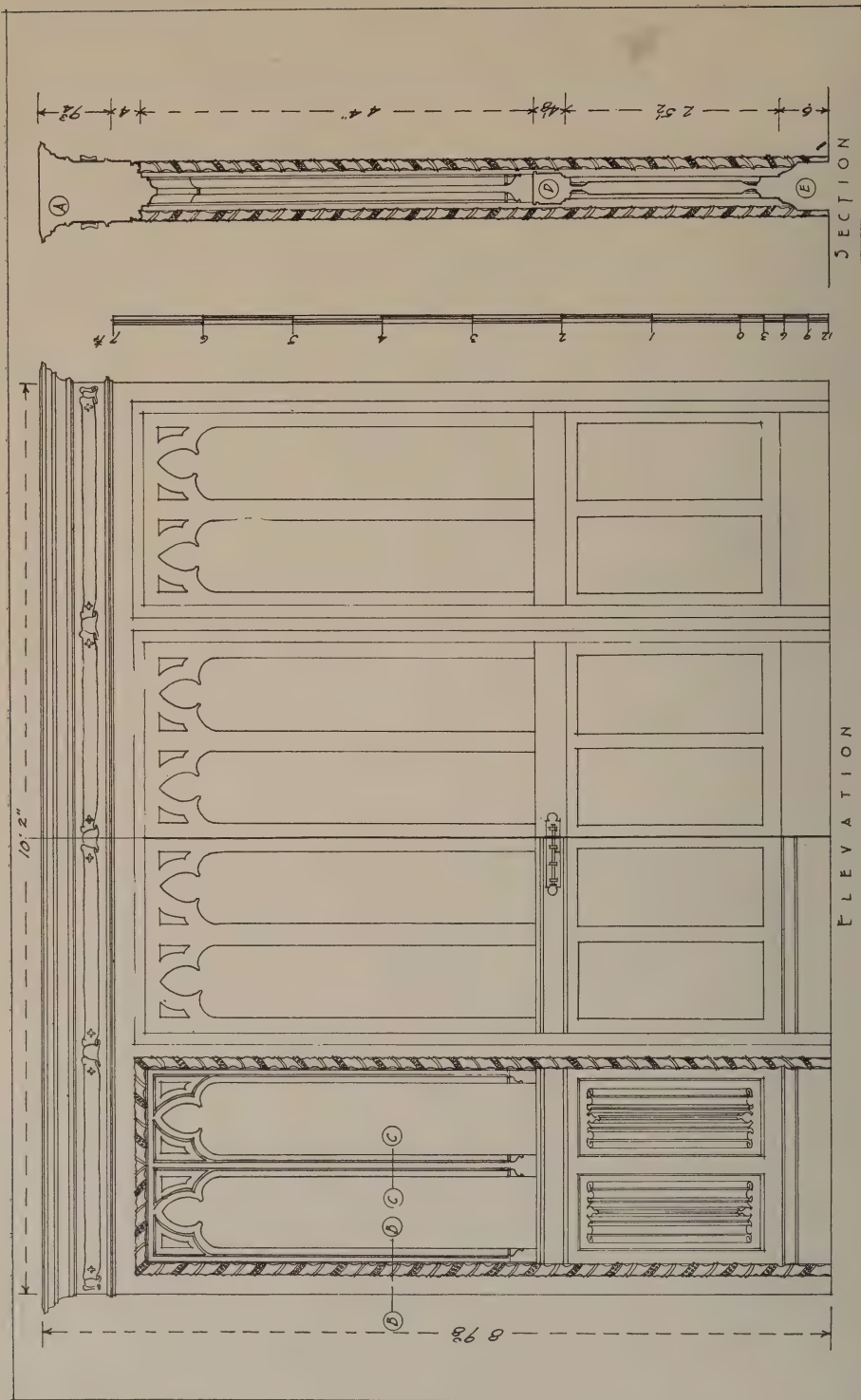


E L E V A T I O N   &   S E C T I O N

*The Architectural Record*

SCREEN IN THE CHURCH AT STRATFORD-UNDER-CASTLE, SALISBURY, ENGLAND  
Measured and Drawn by Robert M. Blackall

October, 1925









*The Architectural Record*

*October, 1925*

VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
Delano & Aldrich and Charles H. Higgins, Architects





*The* VALERIA HOME  
Westchester, New York  
*A SPECIAL PURPOSE TYPE of*  
SUMMER & WINTER RESORT  
*Delano & Aldrich and Charles H. Higgins, Architects*

By RUSSELL F. WHITEHEAD

A HOME MAY mean the dwelling-place of a man and his family, the fatherland, or an institute or establishment designed to afford the comforts of domestic life to the homeless, sick and destitute. To the late Jacob Langeloth "home" had a still broader meaning. He left trust funds for the establishment of a home in the country, where people of education and refinement, but of moderate means, could resort for the recreation and the conservation of their health.

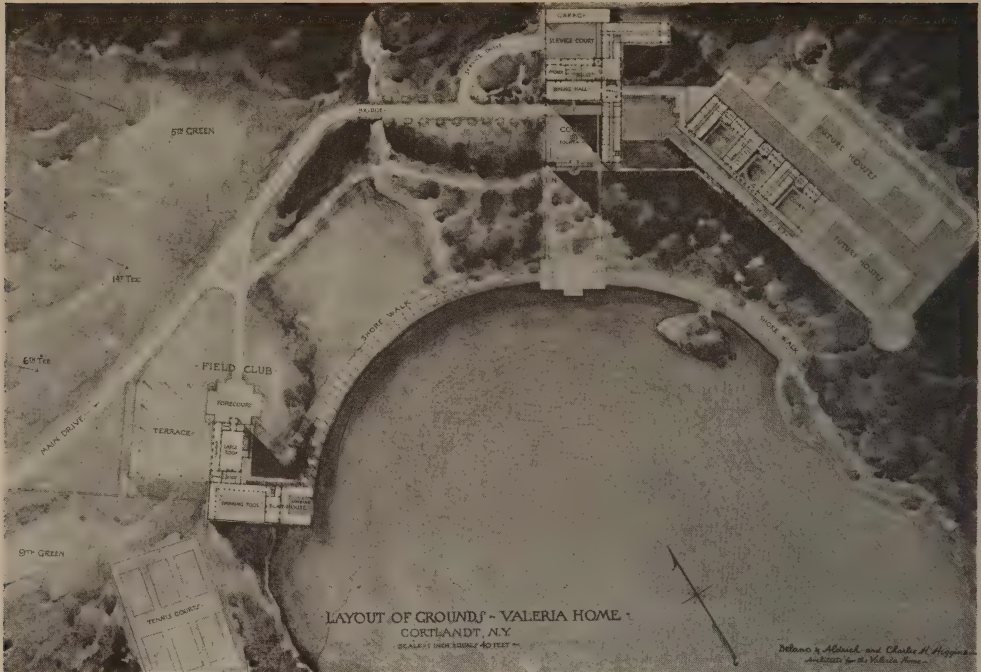
Mr. Langeloth felt that beautiful environs, impressive buildings, dignified interiors and a genial happy atmosphere would combine to make the home of his vision, a place where thousands of men and women of culture, on the "border-line" between health and illness, could spend some time each year to recuperate and be saved from a complete breakdown.

Valeria Home, therefore, may be best described as a summer and winter hotel with a field club. While the noble purpose underlying its foundation was benevolent, it was in no way the desire

of the founder that the buildings should bear the characteristics of an Institution.

The first problem before the trustees and the architects was the interpretation of Mr. Langeloth's will and its translation into terms of greatest usefulness. The problem resolved itself into providing adequate, attractive and permanent housing, planned and equipped for the entertainment of two hundred men and women in modest circumstances, who appreciate the nicer things of life. It was realized that the greatest value of this establishment to the community would result from such use. In the words of the Supreme Court of the United States—"There can be no value except that which results from such use." That the problem was happily solved is proved by the large number of people who have availed themselves of the opportunities offered by Valeria Home. The doors were opened to guests on Memorial Day, 1924, and since that time thousands of people have enjoyed the benefits of a vacation of from two to three weeks' duration.





The property owned was originally a wilderness among the Westchester hills, in the Township of Cortlandt, New York, with hundreds of acres available from which to select the site for the buildings which were necessary to provide shelter, food and amusement for the guests.

On first looking critically at the site finally selected and the plan which was developed, one wonders why the architects did not select the more level portion of the property and build a large unit or, again, erect small frame buildings scattered around on the wooded hillsides with a centrally located dining hall.

There would appear to be several answers, all of which seem excellent and which when taken together are overwhelmingly in favor of the plan finally adopted. The huge caravansari or the big brick institution could never be endowed with the attractive qualities which would appeal to the class of people for whom the home was intended. It would be a mere building fit to lodge in, but not to live and be happy in. Small detached houses located here and there in the woods would not attract people who fear

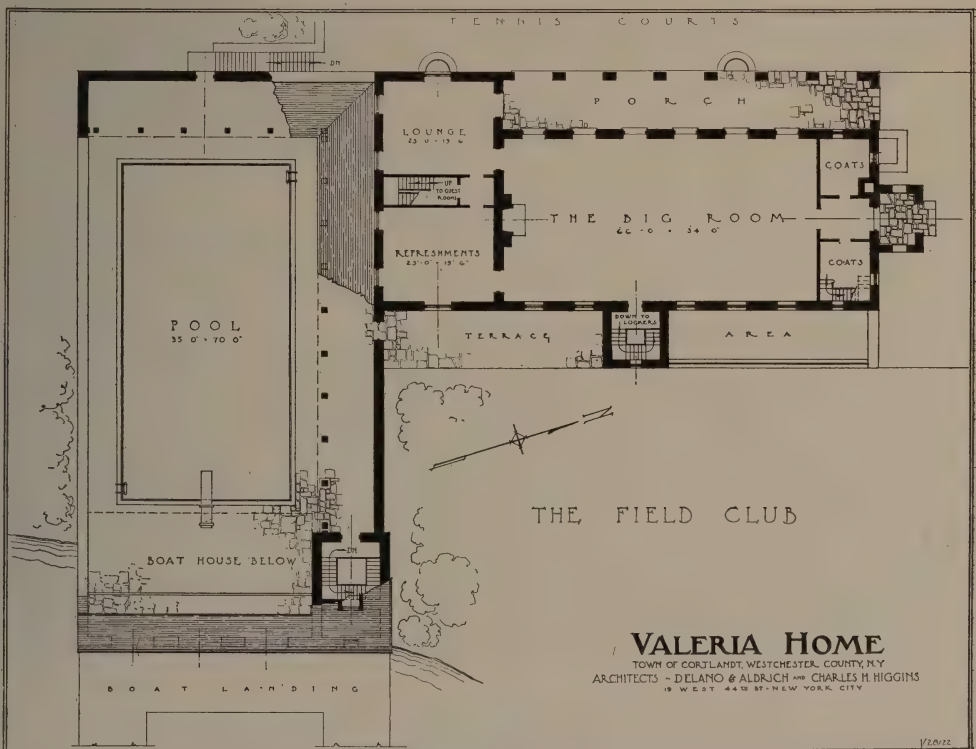
the lonesomeness of life in the country. The dwellers in the city yearn for a stay in the country, but there is always the fear of being lonely. The dotting about of small frame units is not economical when the maintenance, the operation, the depreciation and the extra fire hazard are considered. While the first cost of this sort of housing appears more economical in comparison with the stone buildings which have been erected, it should be remembered that roads would have to be built, drainage provided and water services of various sorts installed and the cost of these improvements could not be disguised as "land-value" as they are in the usual suburban development.

In what manner do people live together in the country if it is not feasible to house them in the huge building or in scattered dwellings? The answer is, of course, the small village. The village one sees throughout Europe, villages made up of stone houses which have lasted for centuries in spite of war, pestilence and famine.

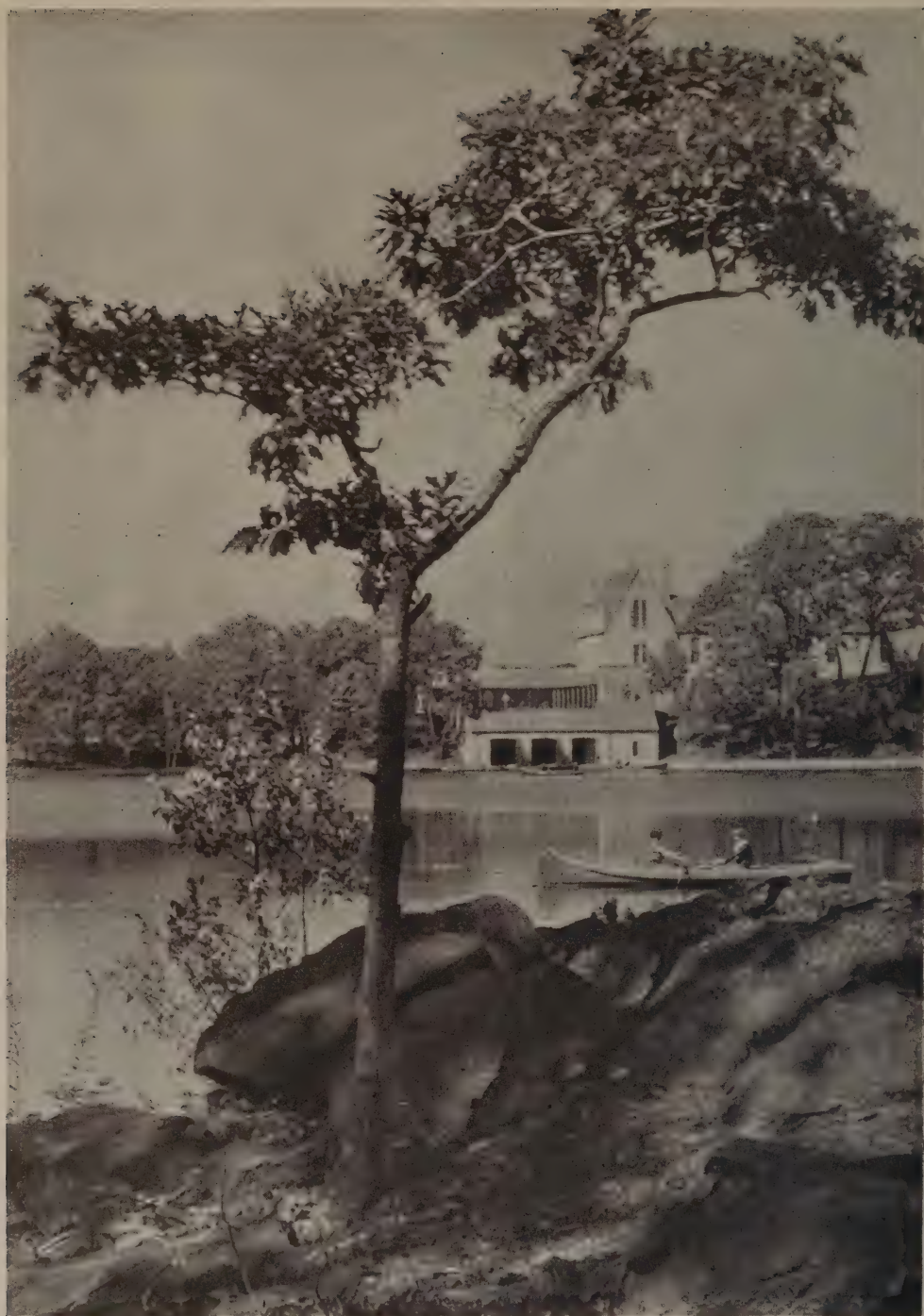
Valeria Home is a small village—a village on one street—a village built



The Big Room, Field Club





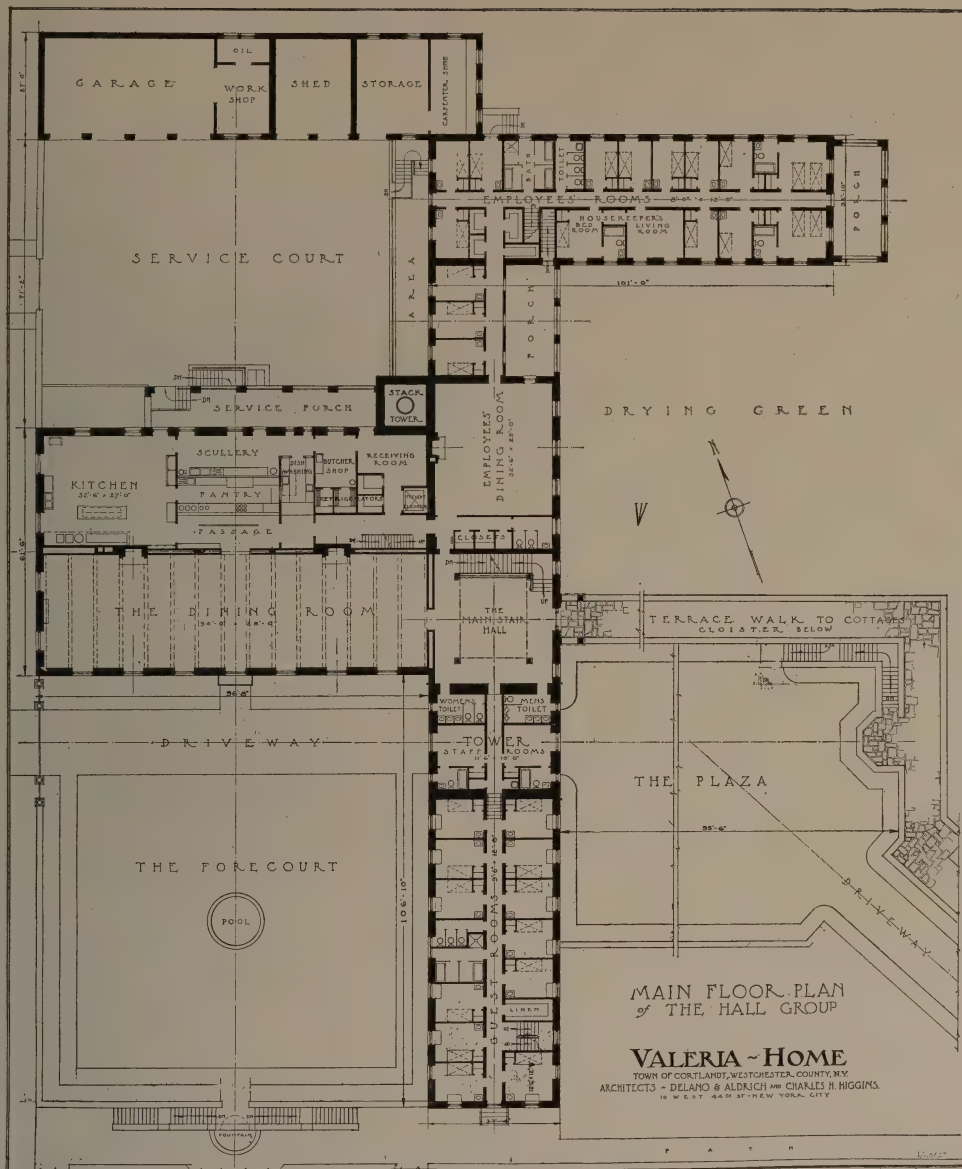


*The Architectural Record*

October, 1925

The Lake with Field Club in Distance  
VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
Delano & Aldrich and Charles H. Higgins, Architects





*The Architectural Record*

October, 1925

Main Floor Plan, Hall Group

VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
Delano & Aldrich and Charles H. Higgins, Architects



*The Architectural Record*

October, 1925

Entrance to the Field Club

VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.

Delano & Aldrich and Charles H. Higgins, Architects





*The Architectural Record*

Corner of the Plaza

October, 1925

VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
Delano & Aldrich and Charles H. Higgins, Architects





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The Forecourt

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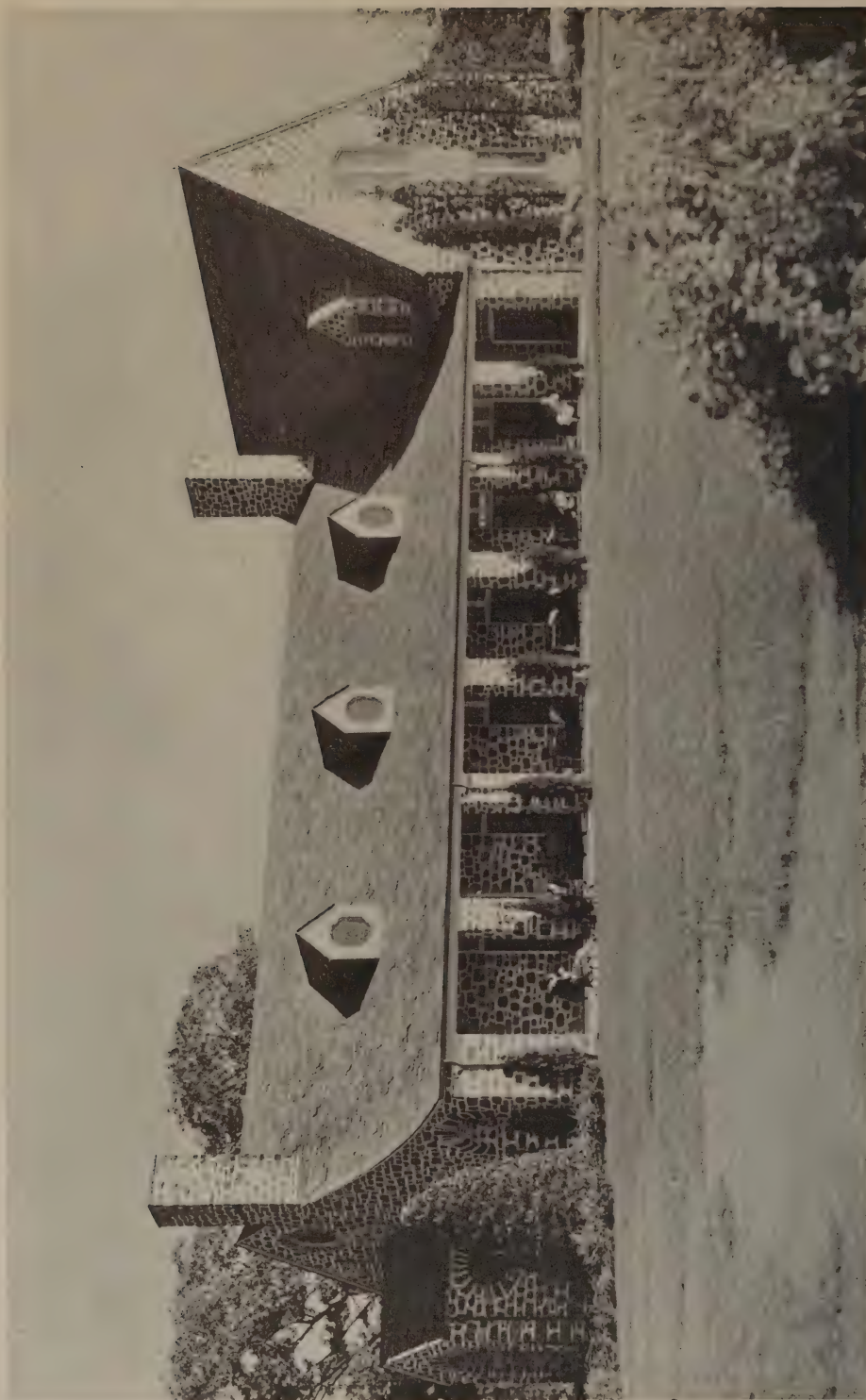


*The Architectural Record*

Entrance Driveway Looking Towards Tower  
VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
Delano & Aldrich and Charles H. Higgins, Architects

*October, 1925*





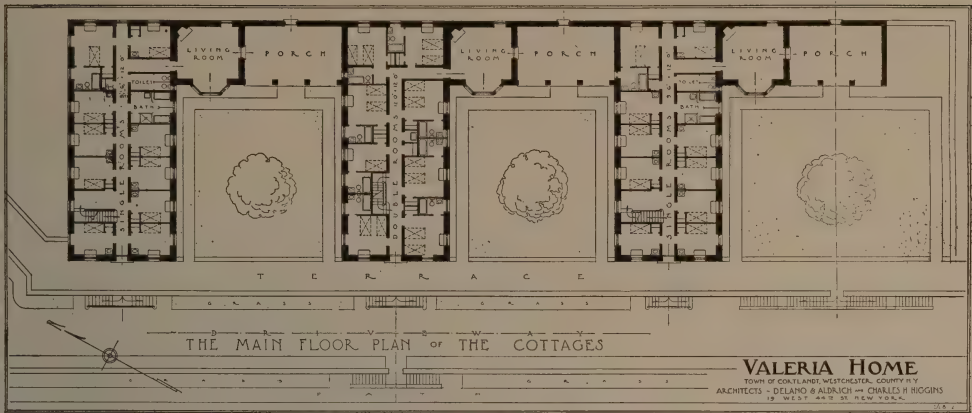
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*The Field Club*

VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
Delano & Aldrich and Charles H. Higgins, Architects

*October, 1925*





of stone taken from the spot. The site chosen is at the head of the lake, with the buildings several hundred feet back at an elevation of forty feet above the water. A logical and dominant plan groups the buildings roughly on a crescent about the lake. The crescent is eighteen hundred feet or seven city blocks long, the form being maintained by a beautiful retaining wall around the edge of the water. As you look at the group of buildings you see them against a background of wooded mountain. The buildings face and invite the southerly breezes of summer and they are protected by the great hills from the northerly winds of winter. They are located where farmlands, mountain woodlands and water come together. An ideal spot bound to stir romance.

The hotel office, library and dining hall with the usual appurtenances are located in one building in the center of the crescent. On the eastern horn, facing southwesterly are the sleeping quarters—eight cottages, connected with each other and with the office and dining room by terraces and cloisters, providing either indoor or outdoor communication. Each cottage has a common living room and porch for the use of the guests. On the extreme end of the westerly horn of the crescent, looking easterly across the lake and westerly out across a broad expanse of farmlands, is the Field Club. Here means for recreation and entertainment are grouped. There is a large room

for concerts and dancing and agreeable berths for the rocking chair fleet; a swimming pool; a boat house for summer and skate house for winter sport; and eight tennis courts. Here also is the first tee of the proposed nine-hole golf course.

The sociological end of what was to be accomplished has been kept very much in mind. There is The Hall where guests are received and where they dine and from which they depart; the houses where each guest has a room; the Field Club for exercise and amusement.

The economic side of the problem was solved by the selection of the site, by the arrangement of the buildings and by the choice and adaptation of the building materials. The architects, instead of material men, delivered some of the material for construction to the site. It was their happy vision which foresaw the possibilities of using the excavated rock for the construction of the masonry walls. A piece of rock is an obstacle to be taken out, the derrick swings and it becomes masonry—an integral part of construction and a wall of interest and beauty.

A study of the illustrations will reveal that the architecture of Valeria Home possesses style and distinction without adherence to racial or period type. It is the work of designers with vivid imagination, not stultified by precedent but thoroughly familiar with the conventional or typical forms of European derivatives.

The Valeria Home village represents the labor of three hundred men for three

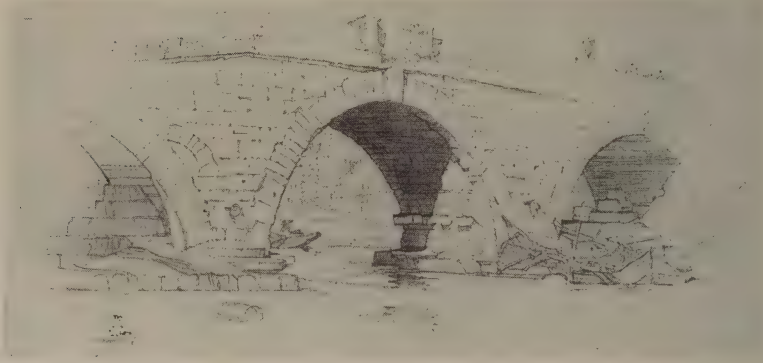
years, working in the forest, the mines, the drafting room, the mills, the factories and at the site. Twenty-odd separate contractors proceeded cheerfully with skill and earnestness to complete the work.

The leadership of the woman whose name the place bears and will always bear—Valeria, the wife of Jacob Langeloth—was most graciously acknowledged by Mr. Charles Higgins at the time the keys were handed over to her. Speaking for all, Mr. Higgins said, "In thinking of the place, let us not forget to honor the woman—the widow whom the will of Jacob Langeloth made our President; the woman whose courage, faith and devotion never flagged; rather have they inspired all. First, when this spot was a wilderness, through the periods when it was a clearing; a quarry; a series of holes in the ground; when the walls began to rise and roofs to first appear; through the storms of winter and the heat of summer, each week, I have seen her on this spot. I have been privileged to feel, right at the site, this influence, and to see its effect on others. One day a week

here; others regularly at her desk; at the conference table—always pushing forward this noble purpose."

"How will Valeria Home look centuries from now when the buildings are mellowed by the hand of time? We may judge by looking at something that has endured through the centuries."

"Among the hills of Italy, to the little town of Assisi, men and women make pilgrimages, see the work and listen to the story of a young man, rich, handsome, fond of sports and of dancing, who devoted his life to helping others to help themselves—Francisca, to men and women of his day—Saint Francis of Assisi to us. Five centuries from now, these buildings will stand amongst the hills of Westchester as today the buildings of Saint Francis stand amongst the hills of Umbria. They will be visited by men and women who will listen to a similar story. The story of a woman endowed with all, enjoying all, but regularly consecrating entire days of each week in preparation for strengthening others to help themselves."





# P O R T F O L I O

C V R R E N T · A R C H I T E C T V R E



RESIDENCE OF JOHN C. VON GLAHN, ESQ., BROOKLYN, N. Y.

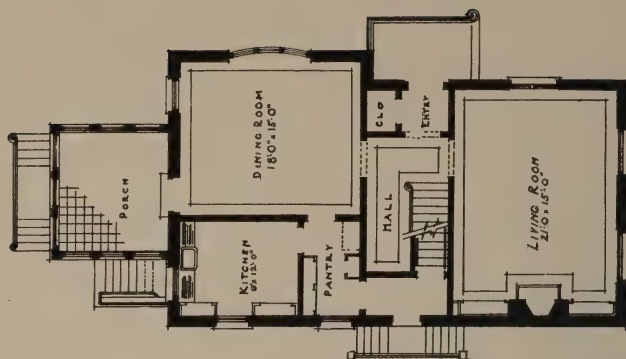
Dwight James Baum, Architect







RESIDENCE OF JOHN C. VON GLAHN, ESQ., BROOKLYN, N. Y.  
Dwight James Baum, Architect



First Floor Plan

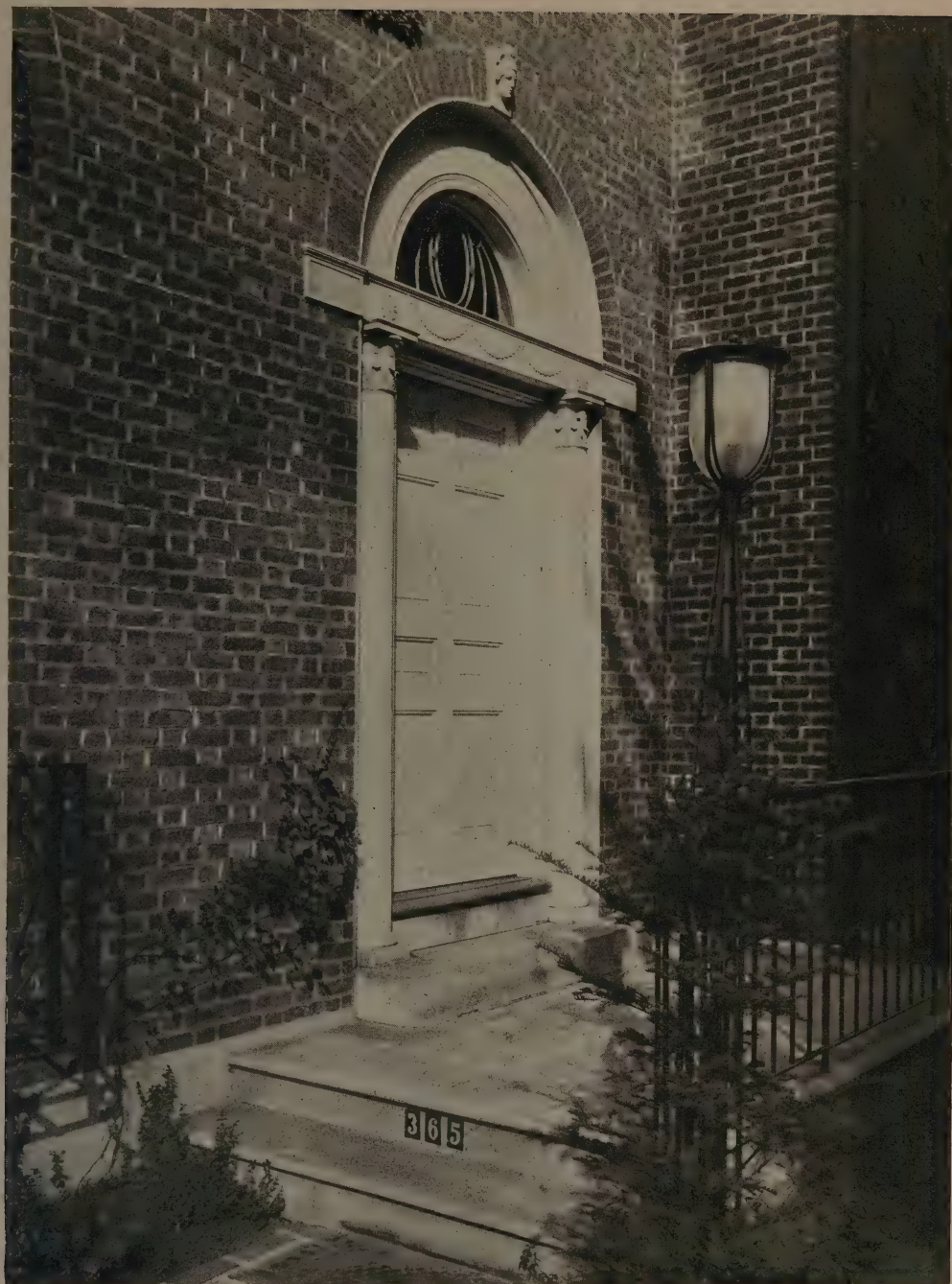


Second Floor Plan

RESIDENCE OF JOHN C. VON GLAHN, ESQ., BROOKLYN, N. Y.

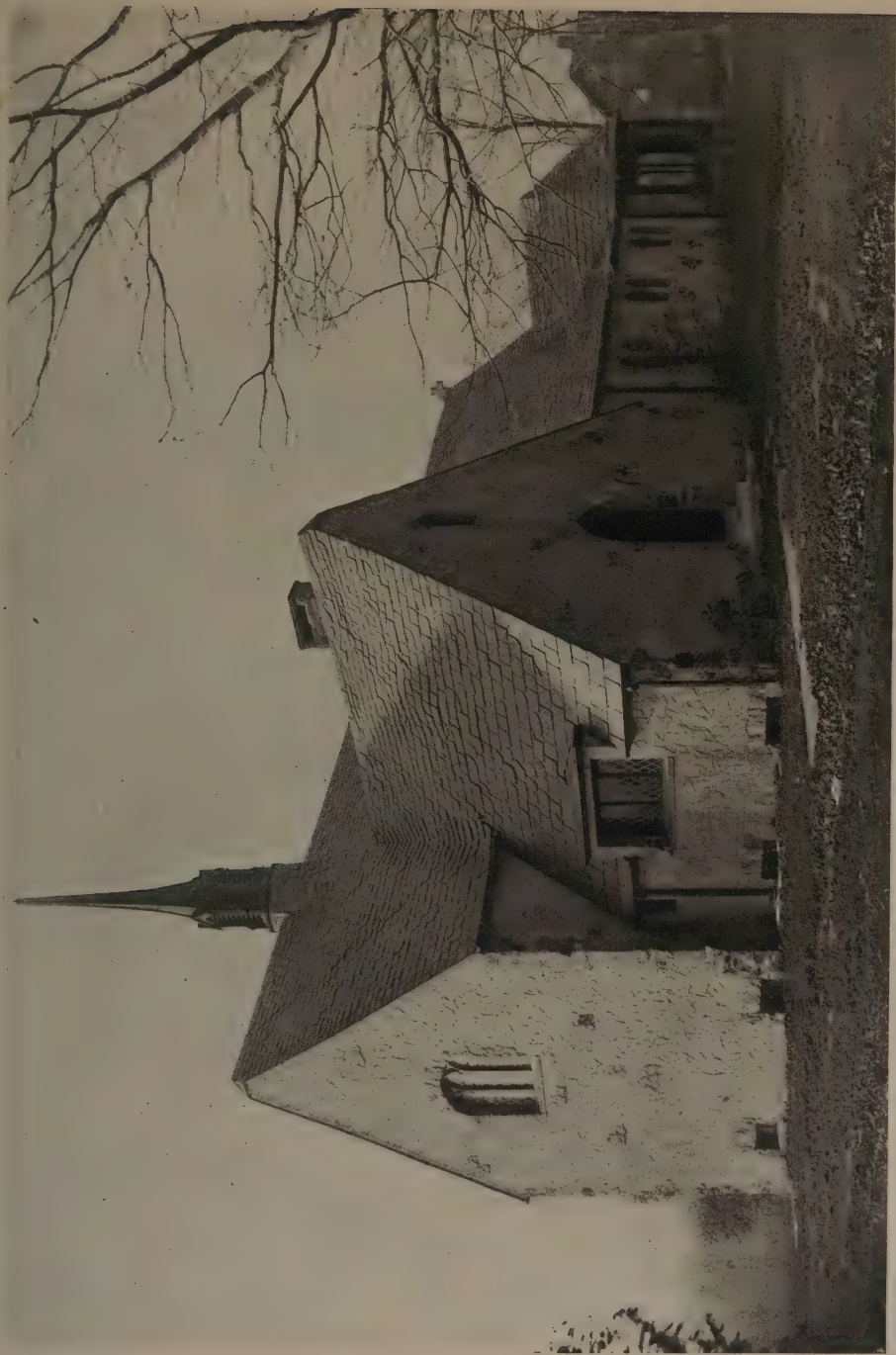
Dwight James Baum, Architect





Entrance Detail  
RESIDENCE OF JOHN C. VON GLAHN, ESQ., BROOKLYN, N. Y.  
Dwight James Baum, Architect





CHURCH AT GREAT NECK, LONG ISLAND, N. Y.  
Mann & MacNeille, Architects



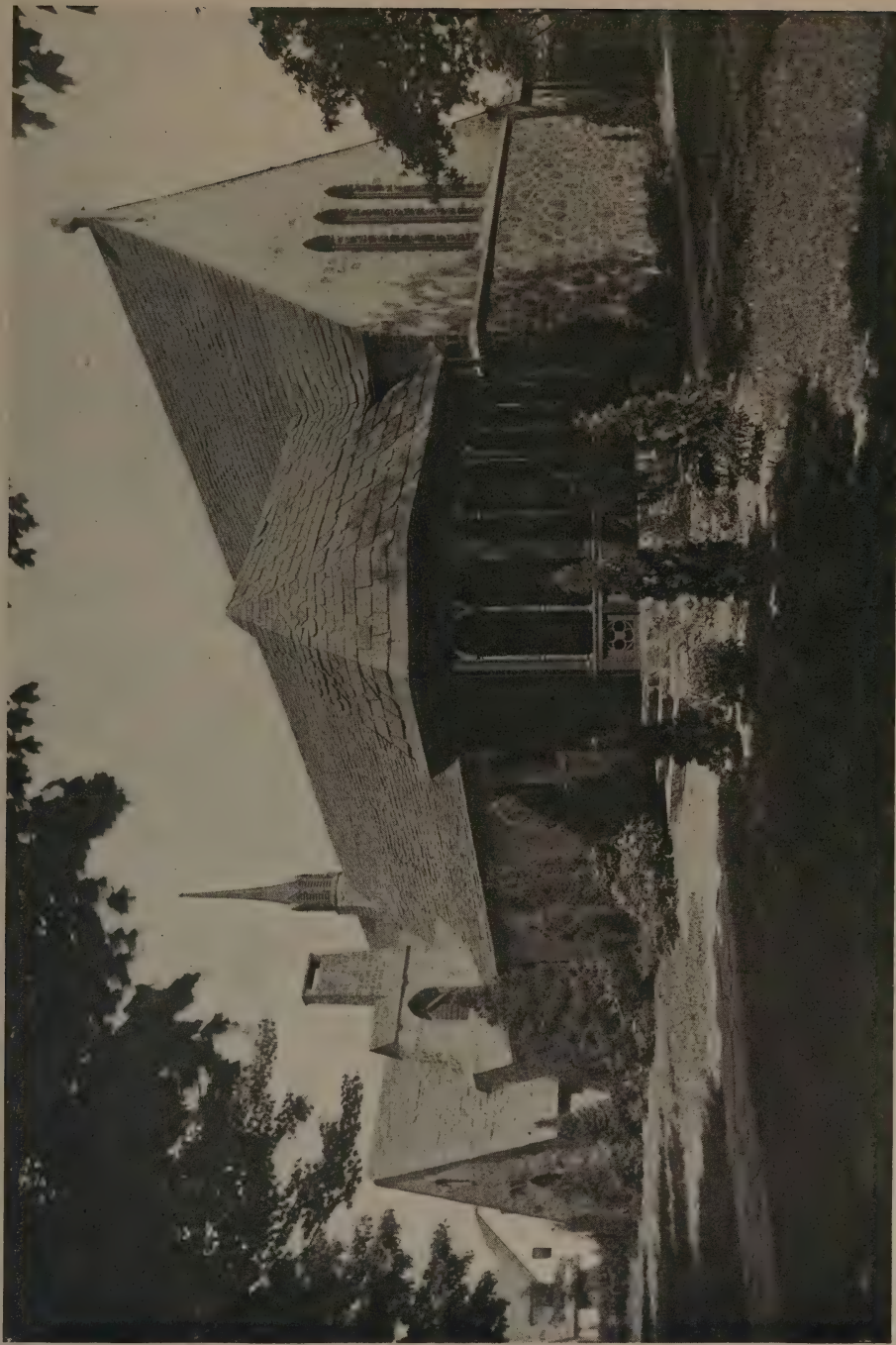




CHURCH AT GREAT NECK, LONG ISLAND, N. Y  
Mann & MacNeille, Architects







CHURCH AT GREAT NECK, LONG ISLAND, N. Y.  
Mann & MacNeille, Architects

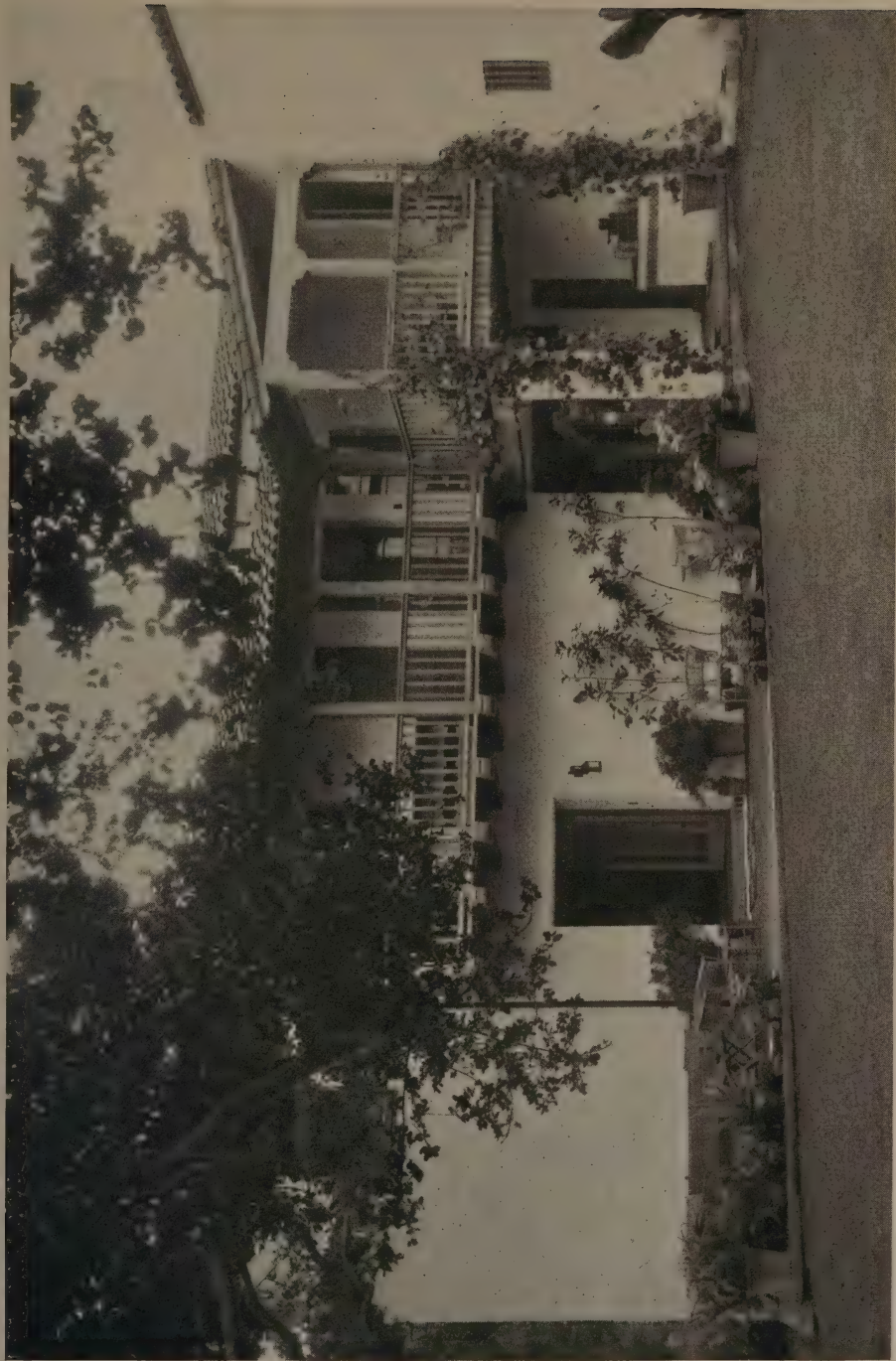




RESIDENCE OF MRS. EDWARD CUNNINGHAM, SANTA BARBARA, CALIFORNIA  
George Washington Smith, Architect







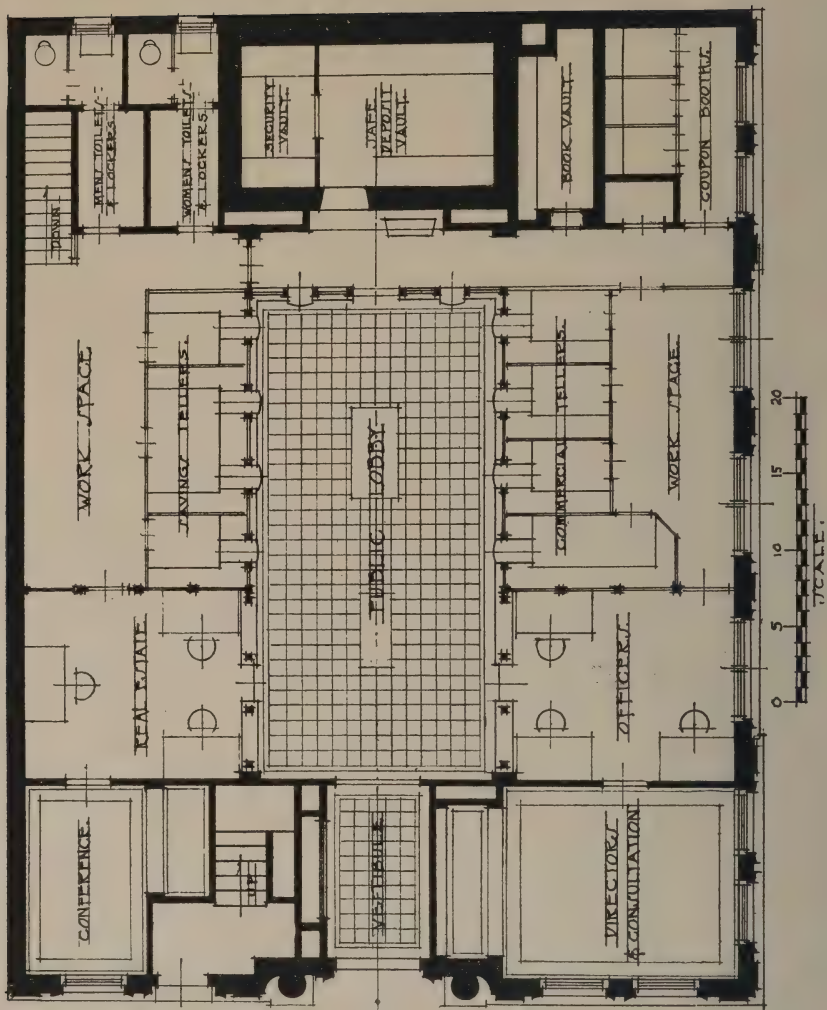
RESIDENCE OF MRS. EDWARD CUNNINGHAM, SANTA BARBARA, CALIFORNIA  
(George Washington Smith, Architect)







THE HOMEWOOD STATE BANK, HOMEWOOD, ILLINOIS  
Emil Liska, Architect

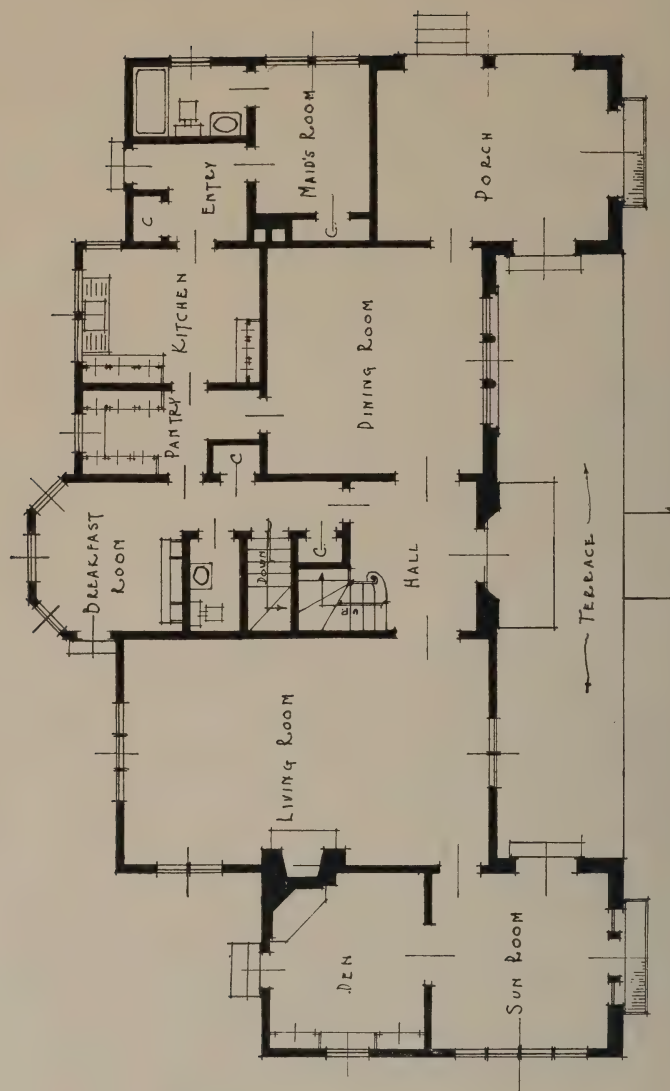


First Story Plan  
 THE HOMEWOOD STATE BANK, HOMEWOOD, ILLINOIS  
 Emil Liska, Architect



RESIDENCE OF DR. W. W. DUKE, MISSION HILLS, KANSAS CITY, MO.  
Clarence E. Shepard, Architect





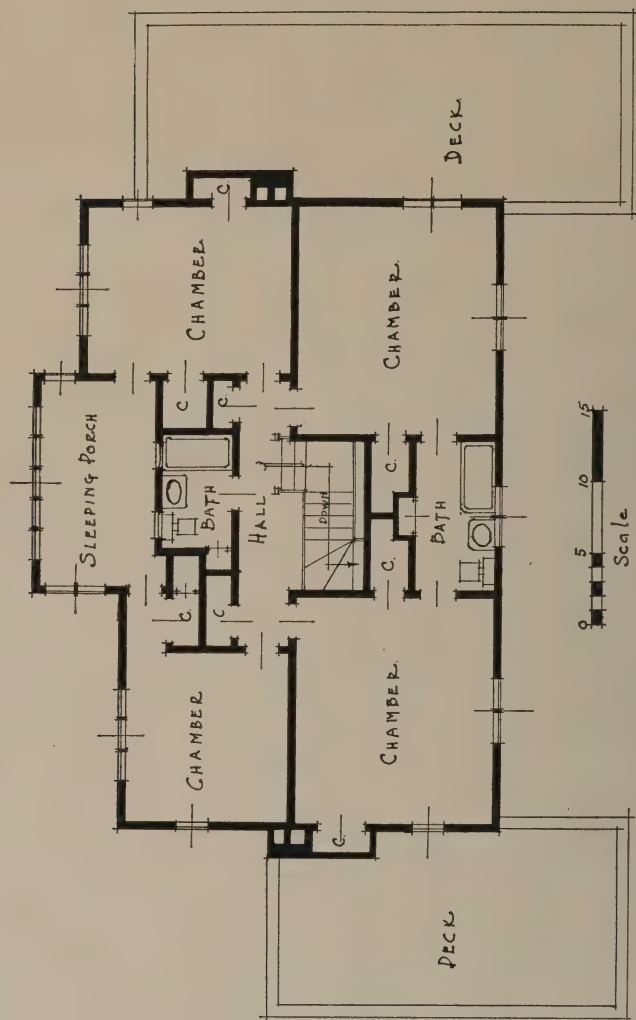
First Floor Plan

RESIDENCE OF DR. W. W. DUKE, MISSION HILLS, KANSAS CITY, MO.  
 Clarence E. Shepard, Architect



RESIDENCE OF DR. W. W. DUKE, MISSION HILLS, KANSAS CITY, MO.

Clarence E. Shepard, Architect



Second Floor Plan

RESIDENCE OF DR. W. W. DUKE, MISSION HILLS, KANSAS CITY, MO.  
Clarence E. Shepard, Architect





Porch  
RESIDENCE OF DR. W. W. DUKE, MISSION HILLS, KANSAS CITY, MO.  
Clarence E. Shepard, Architect



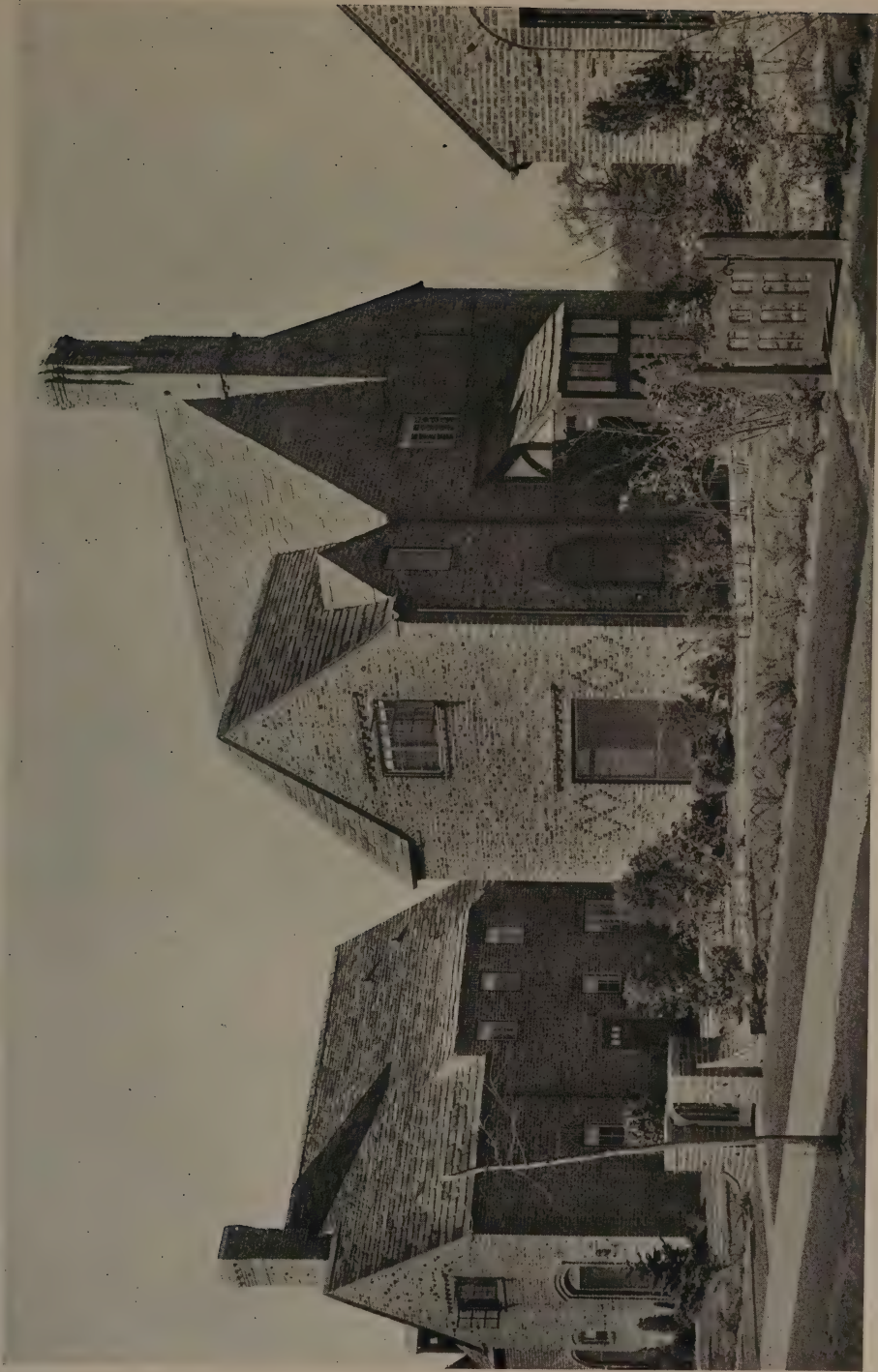


HOUSES AT FOREST HILLS, LONG ISLAND, N. Y., FOR THE CORD MEYER DEVELOPMENT COMPANY

Robert Tappan, Architect







HOUSES AT FOREST HILLS, LONG ISLAND, N. Y., FOR THE CORD MEYER DEVELOPMENT COMPANY  
Robert Tappan, Architect







HOUSE AT FOREST HILLS, LONG ISLAND, N. Y., FOR THE CORD MEYER  
DEVELOPMENT COMPANY  
Robert Tappan, Architect







HOUSE AT FOREST HILLS, LONG ISLAND, N. Y., FOR THE CORD MEYER  
DEVELOPMENT COMPANY  
Robert Tappan, Architect







# *The* INTERNATIONAL EXPOSITION of MODERN INDUSTRIAL and DECO- RATIVE ART IN PARIS ~ ~

By  
*W. Francklyn Paris*

## II. GENERAL FEATURES

THERE IS AN OLD Arab proverb which says, "The dogs bark but the caravan goes on." This comes to mind upon consideration of the attitude of part of the French press regarding the exposition of modern decorative art now being held in Paris.

Gauged by academic standards, the exposition has much to startle the conservative and the disciples of established rules. It is not in any sense, however, a sudden and revolutionary manifestation, but the establishing of a milestone by the caravan after it has travelled quite a distance away from the stencils and clichés of the past.

The dogs began to bark when the caravan made its first stop in November, 1919, at the Autumn Salon held in the

Grand Palais. At that exposition painters, sculptors, engravers, architects and decorators, whether affiliated with the group of the Artistes Français, the Independents, or the "Nationale," exhibited their works free of all restraint and without the approbation of a jury. No formula, no set program was imposed and the most rigorous impartiality permitted the artists to express with perfect liberty the most different and sometimes the most opposed of theories.

One of the distinctive features of the 1919 Salon was the exhibition of ensembles designed and composed and assembled as a unit by decorative artists, who assumed the appellation of "ensembliers." It was accepted even then that by co-ordination and relativity, by studied



Entrance on the "Place de la Concorde"



Regional Building of Lyon and Saint-Etienne

*The Architectural Record*

October, 1925

THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND  
DECORATIVE ART IN PARIS





Ensemble View of the Sèvres Exhibit



Colonnade of Marbles

*The Architectural Record*

October, 1925

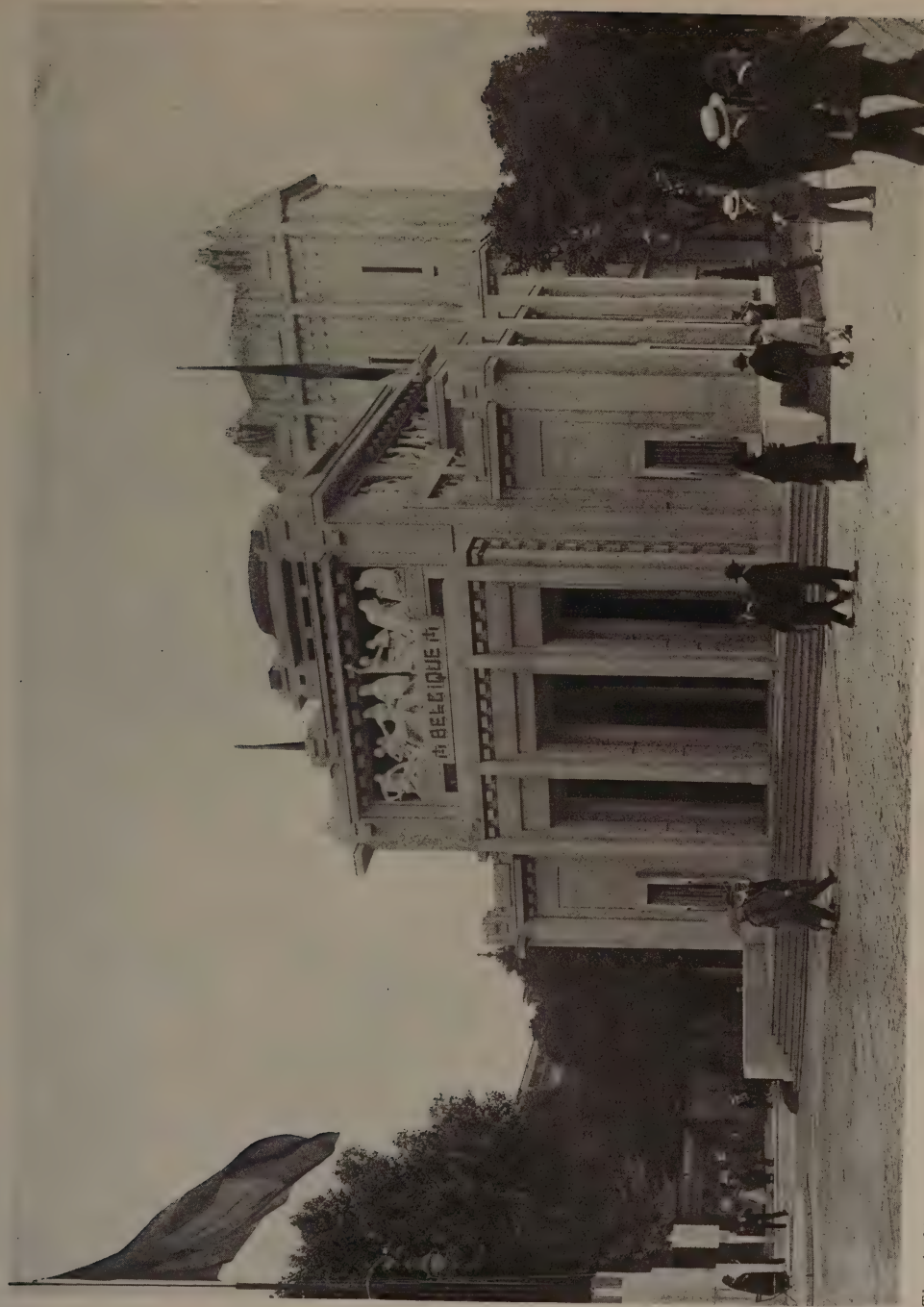
THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND  
DECORATIVE ART IN PARIS



*The Architectural Record*

Great Britain's Pavilion  
THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND DECORATIVE ART IN PARIS

October, 1925



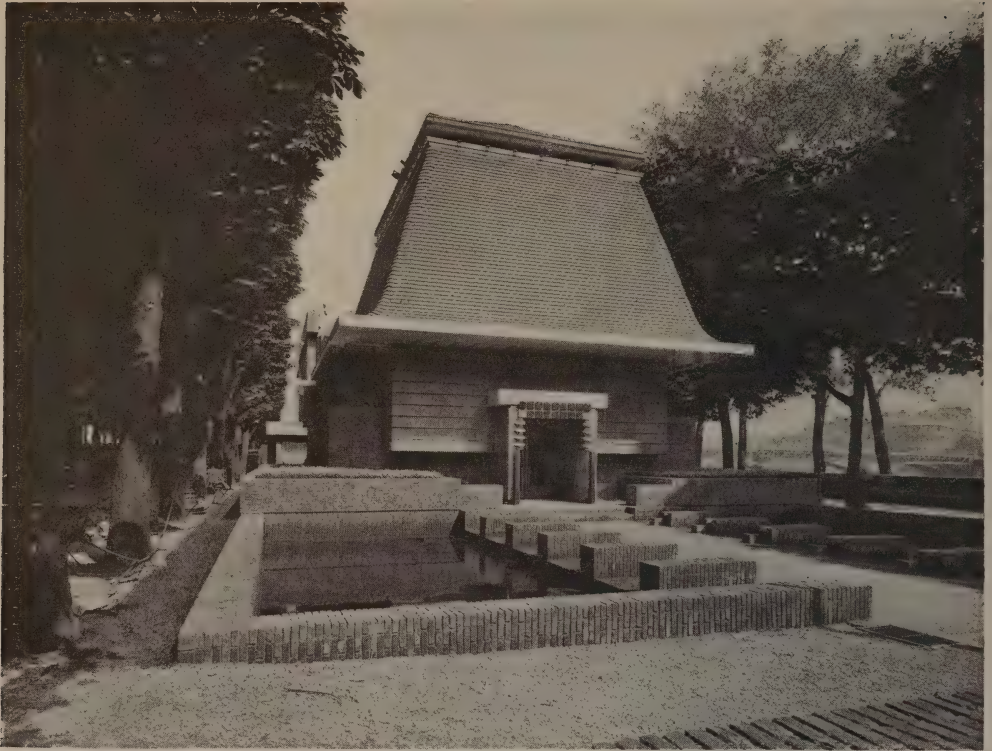
*The Architectural Record*

Belgium's Pavilion

THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND DECORATIVE ART IN PARIS

October, 1925





HOLLAND'S PAVILION

The International Exposition of Modern Industrial and Decorative Art in Paris

grouping, by created contrasts, an artistic unit was evolved, an effort was produced which was unattainable through the showing independently of the elements constituting the ensemble. While in 1913 eighteen such ensembles were on view, in 1919 there was an exhibition of no less than fifty-four.

The tendencies apparent in most of these fifty-four ensembles have continued and seem apparently to have become consecrated in 1925. Strictly speaking, the movement which has its culmination in the present exposition dates back to 1890. The early attempts were so capricious in character that they enjoyed a very brief vogue and are now looked upon as gropings in the dark, with the caravan losing the way in the mazes of *l'Art Nouveau* based upon the stylization of a very sinuous flora.

Today, the curves have all disappeared and the formula consists of straight lines and sharp angles. All ornament

that is applied is taboo. Whether in a building or in a piece of furniture, the determining factor is proportion. The effect of beauty must be created by happy dimensions and the mass must remain naked. Color is now called upon to embellish form and rich materials take the place of applied decoration.

Some psychologists will establish a relation between the present art manifestation and the quickening of the tempo of life. Speed is not only expressed in movement, it begets a state of mind, and since curves are eloquent of repose and languor they no longer find a place in modern architecture or in the composition of surrounding objects which serve as a setting for our daily life.

The chief concern seems to be to simplify in the matter of outline, and to be extravagant in the matter of the richness of the materials employed. While geometrical in character, this modern architecture shows a deep study and sincere

appreciation of proper dimensions. The lines are severe and unadorned and angular, but the height is proportionate to the width, and generally no crime against logic is committed. True, here and there, there have been exaggerations and the architect has created something bizarre where he meant only to be "modern." The definition of this term in the hands of a French humorist writing about some of the outré products of the present exposition is, that a work of art is modern when it looks absolutely like nothing else in the world. This necessity of producing something entirely different from anything previously created has naturally given to most of the buildings and exhibits a spectacular character. Nothing in the exposition, or very little, is of an unobtrusive character. Yet most of the violences are rational and in no sense shock one's idea of the artistic. While "modern art" as displayed here never whispers and frequently does shout, it must be said that occasionally it sings.

An interesting fact developed by the exposition is the close relationship existing between a design for a building and one serving as a guide to the manufacture of a piece of furniture. A number of the edifices in the exposition have, as a matter of fact, been designed by artists who began by being decorators, designers of furniture and "ensembliers," and who continue the practice of both arts. Among these are men who have acquired international fame, like André Mare, Louis Süe, Emile Ruhlmann, Maurice Dufrêne, Lalique and Jaulmes. The exhibits of furniture show the same soberness which characterizes the buildings in which they are housed. There is the same absence of applied design. The mouldings are perpendicular or horizontal grooves cut in very low relief. The egg and dart does not exist any more than exists the Corinthian column or the Acanthus leaf. The Greek key occasionally appears, but, one feels, inadvertently, and because it does not run counter to the modern spirit of straight lines and geometrical forms. Nothing Roman or Greek or Gothic has survived, and the façade of the Grand Palais, the dome of the Invalides and the pylons of the Al-

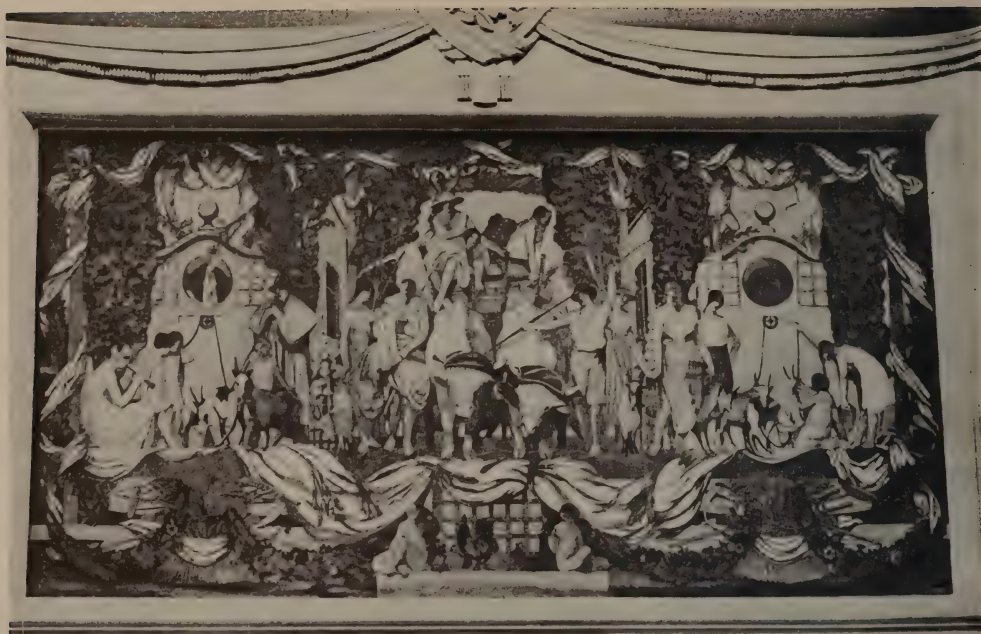


A Mausoleum

exander III bridge which could not be masked and which remain prominent monuments in the very heart of the Exposition are a startling contrast to the modern architecture which flourishes all around them.

Incidentally, the lovers of the past—and there are quite a number left—derive a keen pleasure at this unintentional and unavoidable juxtaposition of the classical and the modern; of the simple and the ornate; of the material and the spiritual, and of the logical and the imaginative. There will always be people who prefer lighted tapers to bright lights and sedan chairs to high-powered motor cars. While we live in an age of turmoil and precipitation, the sun still takes its own good time in setting and the stars look down unmoved and immutable. The Parthenon has lived a great many years and it loses nothing in beauty for not being modern. It is too early yet to pass a verdict on the "expressionists" who now





*The Architectural Record*

October, 1925

Two Examples of Mural Decoration by Jaulmes in the Salle des Fêtes, Grand Palais

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hold the center of the stage in Paris, but it must be admitted that the caravan has progressed in spite of the barking of the dogs and that not all the ground it has covered is lost ground. Much will remain of value both to Art and to the Arts and a style perhaps as enduring as those born in the seventeenth and eighteenth centuries will undoubtedly emerge out of this collective manifestation by the French artists of 1925.

The present exposition had been planned for 1915, but the war intervened and the reconstruction period absorbed the attention of the French to such an extent that it is no surprise to find them only now sufficiently restored to normal to exhibit before the world the artistic development of the nation and of the age. As the Government was unable to finance the project the financial effort is entirely that of the public with the co-operation of artists and artisans.

In character the exposition is international but not "universal." It admits the exhibits of all nations, but these exhibits must be manifestations in one form or another of industrial and decorative art and they must be modern.

The United States was asked to participate and a choice site was long reserved on the right bank of the Seine, between the Place de la Concorde and the Alexander III bridge. Although France had sufficient spirit and pride to participate in our own San Francisco exposition, even though held during the trying period of the war, this country did not respond to France's invitation, on the strange pretext that the United States produced no art that was modern, and therefore had nothing original to exhibit. When it is remembered that our sky-scraper architecture has been influencing the architecture of the world for more than a decade, this plea will appear fantastic, to say the least. The site we were to occupy is now occupied by Japan. Here and there are the national exhibits of war-torn and bankrupt Austria; of little Monaco; of impoverished Poland; of Czecho-Slovakia; of Turkey; of Denmark; of Greece; of Switzerland; of Italy; of Jugo-Slavia; of Spain; of Luxembourg; of England; of Belgium; and,

yes, even of Russia, but the United States is nowhere, save only as represented by a committee of "observers."

The exposition covers both banks of the Seine, with the Alexander III bridge, and the Invalides bridge closed to public traffic, providing the connecting links. The most important buildings however, are centered in the equilateral on the left bank of the river, bounded by the Place des Invalides, the Rue de Constantine, the Rue Fabert and the Seine.

The decorative scheme places the gilded dome of the Invalides directly in the center of the perspective, at the foot of this parallelogram. This is in line with the Alexander III bridge, which forms the principal entrance to the exposition. The central avenue formed through this entrance and across the Alexander bridge is continued down to a group of low buildings, the Court of Crafts, which is constructed with its back to the Place des Invalides and in which are housed the exhibits of the French "ensemblers." This central avenue is interrupted midway down its length by a still lower edifice, containing the exhibit of the Sèvres porcelain manufacture.

The exposition has no particular "clou," such as the Trocadéro was for the exposition of 1878, the Eiffel Tower for the exposition of 1889, and the Grand and Petit Palais for the exposition of 1900, but it has some prominent features that attract the eye from a distance. Chief among these are the four towers, identical in design, but erected quite a distance apart, at the four corners of the Invalides Esplanade. These are dedicated to the wines of France, and occupied by restaurants, where epicures of all nations may test the truth of the old adage *In vino veritas*. A theatre and a library flank the Hall of Crafts on either side, and a crystal obelisk forty feet high, the Lalique fountain, occupies a site directly in front of the Court of Crafts, along the central axis.

On both sides of the Invalides Esplanade, between the Lalique Fountain and the Sèvres pavilion, are important buildings which house the French and foreign sections, and isolated pavilions border the central avenue, devoted to the



PAVILION OF THE GALERIES LAFAYETTE

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products of Nancy, Lyon, Saint-Etienne and of individual exhibitors.

Between the Sèvres pavilion and the Seine, always along the central avenue, are disposed in a setting of gardens the pavilions designed and erected for the large department stores of Paris. These are among the most successful compositions, giving proof of a large expenditure in thought, good taste and money.

The corner positions are occupied by the pavilions of the Louvre, Bon Marché, Printemps, and Galeries Lafayette.

Most notable among these is the Temple erected by the Galeries Lafayette, the exterior of which is in white veined marble with columns grooved in a simple, yet very decorative manner, and a portal picturing a sunburst, made of colored glass and gilded bronze. Instead of a cornice, there is a hedge of growing plants marking the outline of the building against the sky.

The Louvre exhibits are housed in a summery building octagonal in shape, topped with an open air verandah, in which growing plants are also utilized to advantage as a decoration. Good use is also made of mosaic in the ornamentation of part of the façade.

As for the Printemps building, it is a mushroom affair with a monumental entrance, flanked by two huge pylons, also topped with verdure. As with the Lafayette building, marble and gold, colored glass and a delicate tracery of iron enter into the composition. In this part of the Esplanade may also be found the toy village, where the exhibits of the French toy industry are grouped; the Mulhouse chalet, with a gaily tiled roof; the gallery of marbles, with twenty-four square columns of the richest marble—the pavilion housing the exhibit of painted glass and patios in which statuary by various sculptors is displayed.





PAVILION OF THE MAGAZINS DU LOUVRE

The International Exposition of Modern Industrial and Decorative Art in Paris

On the right bank of the Seine are grouped the pavilions of the eighteen foreign nations represented at the Exposition, some French regional exhibits and the various buildings in which French colonial arts and crafts are displayed.

The Alexander III bridge has also been transformed into a "midway" with a double row of shops with two fronts, one on the center roadway and the other on the walks along the bridge parapet. There is an elaborate arrangement of searchlights and water works which permits the illumination of the bridge at night and a cascade of luminous and colored water across the entire span of the bridge.

The necessity of utilizing the Grand Palais in order to provide the space needed for the meeting of large assemblies of visitors at ceremonies inevitably connected with expositions, created a serious difficulty. The program of the exposition clearly stated that only such works

would be admitted as sprang from a new inspiration and were of real originality. All copies, imitations, or alterations of ancient styles were to be excluded. As it was out of all consideration to erect a new exterior for the Grand Palais it remains the largest and the most unescapable silhouette in the exposition though it is anything but modern in style.

The interior of the building, however, was completely transformed by constructing a palace within a palace. The permanent double circular stairway is hidden under a Brobdingnagian vestibule from which rises a mammoth and monumental stairway of ten thousand steps, more or less, leading to a small door pitifully out of scale. This naked perspective of an empty, endless incline, intended to be majestic but succeeding in being only theatrical, reveals its make-believe character by an absence of ceiling, since the draperies constituting the plafond create no illusion





MONUMENTAL STAIRWAY, GRAND PALAIS

The International Exposition of Modern Industrial and Decorative Art in Paris

whatever, even to the most casual eye.

Behind the little door at the head of this monumental stairway, up which mere man finds himself reduced to the comparative size of a pigmy, has been constructed an ornate *Salle des Fêtes*, designed by Süe and decorated by Jaulmes (See page 372.) The Jaulmes murals show a sense of artistic grouping, but create the impression of being unfinished sketches awaiting a definite outline and a definite coloring. Adjoining the *Salles des Fêtes* is a vast stage and amphitheatre destined to serve as a Hall of Congress. The seats are arranged following a circumference which radiates away from the semicircular stage.

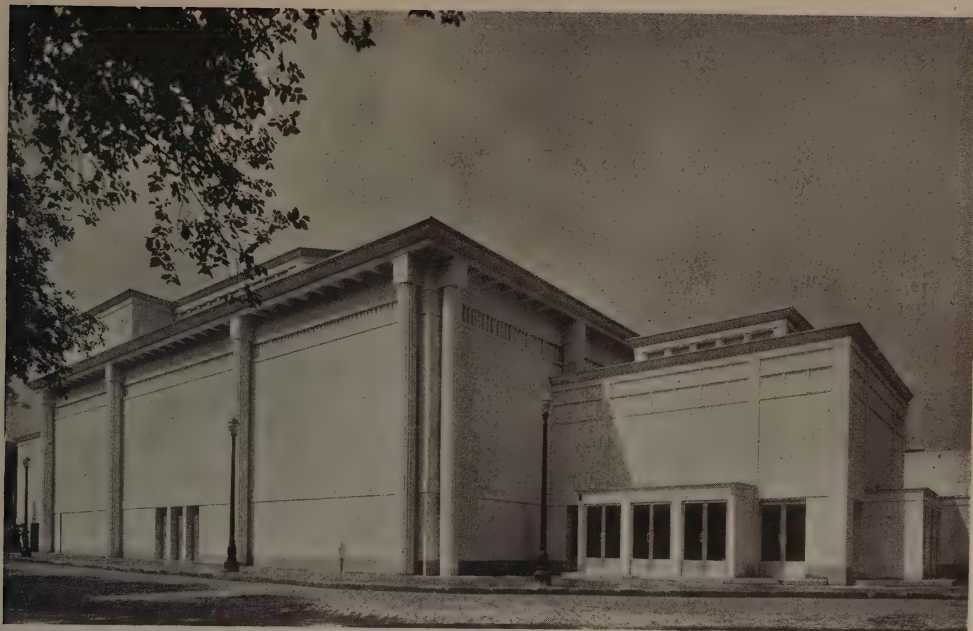
The entire auditorium conveys a sense of proportion and harmony much in contrast with the impression received at sight of the crude interior of the other theatre produced by the Exposition—the angular and geometric construction which Auguste and Gustave Perret, aided and abetted by André Garnet, have designed and constructed near the Invalides Gates. (See view and plan on opposite page.)

The Perret creation is modern in the same sense that reinforced concrete, sub-

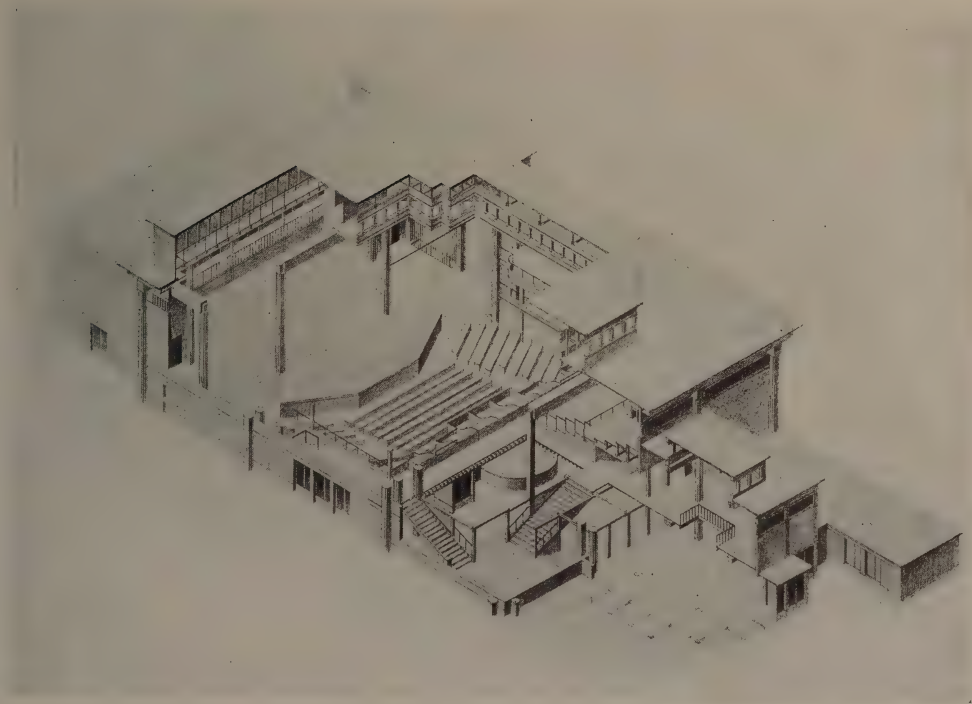
way stations and tiled bathrooms are modern. Although this has been hailed as one of the successes of the Exposition, it is so painfully undecorated, so naked, so geometric, so lacking in anything that is not a straight line, that it reconciles one to the most horrible examples of the florid style handed down to us with various additions from the rococo period.

There are other startling constructions in the Exposition, all corners and sharp edges, in which the venerations of nineteen centuries are flouted and where the designers manifest a laborious striving for riotous incoherency. In many buildings there has been an attempt to soften the rudimentary nakedness of the straight line which forms the silhouette of the roof against the sky, by edging the flat roof with a cornice of growing shrubs. Here and there, however, no such disguise is attempted and the sky line is allowed to outline itself against the sky with the shamelessness of a gas tank or the prosaic literalness of a cold storage warehouse cube.

The most eccentric of these buildings is dividing the opinion of the many who have stood aghast before it, some declar-



General View of Theatre



*The Architectural Record*

Architects' Cross-Section Drawing

October, 1925

The Exposition Theatre, Esplanade des Invalides  
 Auguste and Gustave Perret, Architects  
 The International Exposition of Modern Industrial and Decorative Art in Paris





*The Architectural Record*

Technical Instruction Section, Grand Palais

THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND DECORATIVE ART IN PARIS

October, 1925





Detail of Decoration for the Salle des Fêtes in the Grand Palais

ing it a practical joke on the Exposition and the others warmly asserting this monstrosity to be rich in symbolism and an advance in the direction of a new art millennium. This building is the contribution of the Soviet Russians to the new modern school and it follows closely the formula which banishes completely all curves and all ornament. A facetious writer in the Paris press hazards the guess that this edifice must have been completely constructed in Russia and then taken down, piece by piece, for shipment to Paris. It is quite clear, says this humorist, that some of the packing boxes were mistakenly labeled and that in reconstructing the Soviet monument the workmen have mixed up the various units.

It is well perhaps that this caricature of the new theory of straight lines and simplicity has found a place along the banks of the Seine. In the struggle between technique and pyrotechnique, the pensive, tender and soft, would be in danger of disappearing. We no longer live in the age of daintiness and flounces,

of frills and furbelows, but the sky and roses have not changed their colors to harmonize with the glare of automobile searchlights, nor yet have the birds raised their chirping to the pitch of a saxon horn. The angular details of many of the Exposition's temporary structures beat against the retina with painful insistence. The silks and other fabrics are a tumult of many colors and while the password is Simplicity and Rationalism, the effect in many instances is cold and dismal and occasionally preposterous.

It must not be thought, however, from the foregoing, that the effort of 1925 will be lost on future generations, or that it will cause an early revulsion of feeling and a renewed appreciation for the graceful curved forms of earlier architecture and decoration. There is in the present "movement" a trace of the pre-Raphaelites who tried to create a new British art under the leadership of William Morris. This school has continued active in Great Britain and many worthy works have been produced under its influence. The French school of 1890 showed the same



Monumental Urn in the Sèvres Exhibit



*The Architectural Record*

October, 1925

Library Ensemble Composed by Dufrêne and Enginger

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DECORATIVE ART IN PARIS





*The Architectural Record*

*October, 1925*

Drawing Room Ensemble Composed by Englinger and Guiguichon

INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND  
DECORATIVE ART IN PARIS





LADY'S BOUDOIR COMPOSED BY DUFRENE AND TCHERNIACK  
The International Exposition of Modern Industrial and Decorative Art in Paris

striving after originality, and many lances were broken by these pioneers in their fight against what they termed the archeologists, by which was meant those artists and architects who limited their efforts to the digging up of old forms out of the rich ruins of the past and their reproduction with, or without, alteration.

The Art Nouveau disciples of 1900 were also imbued with the belief that art is susceptible of a new expression and that the Greeks have not said all that is to be said with form or color. The Munich school and the Belgians, like Horta and Van de Velde, continued to march away from tradition and their productions are a gradual growth in the direction of the art doctrine now being revealed through the Paris Exposition.

The national pavilions of Belgium and Great Britain (pages 368 and 369) are clearly modern in design and embody in

their architecture the present day fondness for straight lines and geometrical forms. Italy, however, could not bring herself to betray her past entirely and the Italian pavilion flaunts defiantly upon its façade two brave and beautiful columns directly descended from the Renaissance.

Perhaps the best example of what the Modernists mean by an architecture interpretative of the present, is the line of shops constructed on the Alexander III bridge. This consists of a series of massive square columns in concrete—such as would suffice for the foundation of a thirty-story sky scraper but which rise to the dwarf height of one-and-a-half stories and support nothing—connected with garlands of concrete having the repeated sag of a clothes line, with three arches breaking up the alignment of square pillars and concrete festoons, in the center and at both ends. Naturally, these



LADY'S BOUDOIR COMPOSED BY DUFRENE AND TCHERNIACK

The International Exposition of Modern Industrial and Decorative Art in Paris

arches are not curved and each opening is simply an octagon cut in half. And yet, the rainbow continues to curve across the sky!

Another of the extreme examples is the French Regional building, devoted to the exhibition of the products of Lyon and Saint-Etienne (page 366). This is a low one-story block, perfectly perpendicular on all four fronts and perfectly horizontal as to roofs, of which there are four, one over the long rectangular first story and the other three over three perfect octagons placed like three cheese boxes, one on top of the other, each layer smaller as the pyramid mounts.

The obsession of the geometrical, the massive, and the angular, has also produced the so-called gate opening on the Place de la Concorde (page 366). Instead of being an entrance, this is distinctly a barricade consisting of eight massive

cement monoliths looking like so many factory chimneys and not even having the grace of tapering at the top. These eight clumsy and heavy masonry sentinels are disposed in a circle and surmounted with flat cupolas brilliantly illuminated at night.

Among the other exaggerations are the six mammoth porcelain urns which mushroom their bulk from the terrace of the Sèvres Plaza (page 367). In point of size no one can deny that they are great, and they probably represent a stunt in ceramic manufacture, but they are out of all proportion and out of scale with their surroundings and at a certain distance fill the sky with an ostentation almost as great as that of the golden dome of the Invalides far down the horizon on the same axis.

While there is nothing reticent, nothing subtle about these "sore thumbs" that compel the attention by their exorbitance





LIBRARY ENSEMBLE COMPOSED BY PAUL FOLLOT

The International Exposition of Modern Industrial and Decorative Art in Paris

and their extravagance, there are here and there pleasing effects created in spite of the straight-jacket imposed by the doctrine of the straight line. The City of Paris building, by Bouvard; the Architects Club, by Paul Tournon, the Collector's House, the Embassy, the Four Towers dedicated to the wines of France, the Pavilion of Provence, by Dalles, Castel and Tournon, and almost every one of the structures housing the exhibits of the large Paris department stores are anything but inept or insipid. Like everything else in the Exposition, they are in conformity with the rallying cry *de l'audace, encore de l'audace, toujours de l'audace*, but they do not put out the eye, and are in many respects charming.

The dreary iteration of angles, triangles, cubes, octagons, squares, and rectangles does not so much create a spirit of revolt as one of amusement. It cannot be that this art is meant to endure. These

are all adventitious creations, a peculiarly fascinating combination of good and bad qualities, called into service by the apostles of the superlative, who because we live in an artificial age have imagined that we must have artificial art.

The exteriors, designed to last the period of a brief holiday, show the make-believe quality of their material. Whereas the great Gate of Honor was to have been ornamented by wrought iron by the great ironmonger Brandt and by crystal cupolas by the master glazier Lalique, scarcity of funds made it necessary for both the iron-work and the glass to be done in plaster painted to represent iron and glass, and the result falls far short of what had been intended.

Where the exhibits are of a lasting nature, like the furnishings grouped by the ensembliers, the materials are eloquent of thorough well-to-do-ness. There is the same absence of applied ornament,





LIBRARY ENSEMBLE BY DUFRENE AND ENGLINGER

The International Exposition of Modern Industrial and Decorative Art in Paris

and the surfaces are severely plain, but the woods or the tissues or the marbles are precious and costly and radiate a solid sumptuousness. If there is a gain to come out of this experiment in the Paris of 1925, it will be not in the architecture or adornment of exteriors but in the composition and arrangement of interiors.

Many horrible examples have been pointed out in the course of this article, but art is not going to the dogs nevertheless. Writing in 1829, Thomas Carlyle, speaking on "Signs of the Times," uttered the aphorism that "No solitary miscreant, scarcely any solitary maniac, would venture on such actions and imaginations as large communities of sane men have entertained as sound wisdom." This could have been written yesterday of the present "Modernistic" movement.

Carlyle called the period of 1829 the "Mechanical Age." If we were to believe in the permanency of the doctrine now taught by the modernists we would call this age the "Geometrical Age."

Of his age Carlyle said: "We figure society as a machine and that mind is opposed to mind as body is to body; whereby two, or at most ten, little minds must be stronger than one great mind. Notable absurdity! For the plain truth, very plain we think, is that minds are opposed to minds in quite a different way, and one man that has a higher wisdom, a hitherto unknown spiritual truth in him, is stronger, not than ten men that have it not, or than ten thousand, but than all men that have it not."

It is not to be conceived that even today the ten thousand can overcome the one.

# EXISTING CONDITIONS FAVORABLE TO ARCHITECTURE

By  
Charles H. Moore

I AM ASKED to follow up my article—*Conditions Conducive to Architecture*, published in THE ARCHITECTURAL RECORD for September, 1925—with another one “pointing out the conditions existing to-day which are favorable to sound principles,” and to state “in what countries and in what kinds of buildings are there evidences of sound projects.”

I think the answer to this question is implied, if not categorically given, in my former article—where what is said should make it clear that conditions are always and everywhere favorable to good architecture if natural aptitudes exist and there is freedom from sophistication on the one hand and from sordid influences on the other. But in the history of architecture, since the time of early Greek antiquity, such conditions have been rare. Where they have existed they have produced the great historic styles.

Architecture is in all cases and inevitably a reflection of the mind and life of the people who produce it. In this matter, as in others, we should realize that a man's own quality goes forth into whatever he does, and qualifies it accordingly; and the same is true of bodies of men working together sympathetically on common lines. This truism is too often forgotten in connection with architecture. But it is, I think, only on the basis of the human quality manifested that architectural merit can be rightly judged.

I spoke in my last article of good architecture as a manifestation of feeling for the amenities of building. The true amenities of building are grounded in rational construction, which gives appropriate forms in every case, from least things to greatest; and delight in such construction is what exalts building craft into architecture. The vital spirit of architecture, as expressed even in rural building, is finely spoken of by

Ruskin where he says of the Swiss chalet that it has “the purple larch timber carved to exquisiteness by the joy of peasant life” (*Præterita*, Vol. 1, p. 161). Architectural quality is the spiritual element in building which transcends, while it does not diminish, expression of its utilitarian use. Recognition of this spirit gives ground for just estimates of merit, and practice governed by aspiration for excellence in plain building will give good architecture unflinching in the measure of natural aptitude and the quality of cultural attainments.

As matters now stand it is hard to see how good architecture can be produced, since conditions all over the world are, for the time being, inimical to it, in ways that I have endeavored to point out in my former article, and will further describe in this. The only contemporaneous building that I know of which embodies sound projects, is that which is without architectural pretensions—as Mr. Ruskin's Swiss chalet. Among rural buildings of the present time, English cottages of brick, or other natural materials, are conspicuous for charm of simple form and expression. But, unhappily, they are jerry-built by commercial contractors. I do not see that more can be said as to present conditions favorable to architecture, and I will therefore, if it may be allowed, pass on to some consideration of the latest obstacles to good art, now rapidly gaining ground, that have come to my notice since my former paper was written. Things are growing more acutely inimical to good art day by day, and the very rapidity with which they move should warn us of their sinister character. For it is obvious that a great new architecture cannot, in the nature of things, be evolved in a day—more particularly in response to such purely economic demands as now prevail.



The plain fact is that the mechanical engineer is taking the place of the architect in all building processes and projects; and while the older academic handicaps to good design are at last giving way, the influences of unscrupulous industrial and commercial aims are replacing them. The engineer has already largely transformed the professional schools of architecture into schools of mechanical engineering—a thing that could not have been done if training for the practice of architecture had been kept on proper lines, and had not succumbed to artificial academic influences. The language of professed architects who have gone over to the new methods, shows complete acceptance of the engineers' point of view. They proclaim that a revolution in architecture is now in progress in response to imperative economic requirements. Professor Beresford Pite, in a paper read before the Royal Institute of British Architects, March 30, 1925, tells us frankly that the use of ferro-concrete has already reached "results which can only be described as revolutionary." And what is going on is indeed a revolution, but not a revolution in architecture properly so called. Its avowed purpose is to favor the use of materials and methods that are incompatible with anything in the nature of architecture. Genuine architecture cannot be produced by resort to ephemeral modes of building. That the new materials and processes are ephemeral, is admitted by the franker advocates of their use. Sir E. Owen Williams, in the discussion which followed the reading of Professor Pite's paper, said: "The function of reinforced concrete is as a commercial expedient for the production of cheap buildings, to last not exceeding a hundred years." But from the point of view of architecture, what is the value of a kind of building whose duration is limited to a hundred years? Yet all who took part in the discussion gave virtually unqualified assent to the proposition that the steel and concrete construction in question lends itself to the advancement of architecture. It should be noted that what is called ferro-con-

crete, in contradistinction to steel frame construction—which it appears is already regarded as obsolete—is the kind of building that Professor Pite thinks destined to prevail in the future. "The architecture of concrete," he explains, "is that of a material dealt with in a fluid state, poured into and allowed to harden in moulds, which in the process are a temporary part of the fabric. The forms into which it ultimately hardens are created when it is plastic, possessing a freedom new to building processes, unknown to stonework and beyond the scale and scope of any moulded brick or terra cotta. The possibilities are therefore many, and really terrify the tradition-loving imagination of the architect." "Combined with the initial plasticity and consistently secreted within, lie the reinforcements of steel rods, gathering up the tensile and shearing strains that rend the built-up wall of masonry or brickwork, thus dispensing with thickening piers and buttresses." It is, however, a mistake to imagine that reinforced concrete is superior to brick or stone masonry for meeting tensile or any other strains. Properly built walls of masonry are quite secure against rending, as all good building of past ages shows, and they are immeasurably more durable than walls of the new materials can be. Sir E. Owen Williams, as we have just seen, puts the limit of duration of ferro-concrete at one hundred years; but we have no experience to justify belief that it will last so long. Embedded iron and steel rods are subject to deterioration from corrosion, vibration and other causes, and we know from experience that they cannot be confidently depended on for any length of time. They were employed by the builders of the Renaissance with disastrous results, as in the dome of St. Peter's. In the little known report of the mathematicians\* who in the year 1742 were appointed by Pope Benedict XIV. to examine this dome—which was then thought to be in danger of collapse—the opinion is given that the embedded

\**Parere di tre matematiche Sopra i danie si Sono trovato nella Cupola di S. Pietro sui ferie dell' anno MDCCXLII, Rome, 1742.*



iron rings employed by Michael Angelo to bind the vault against the force of thrust, had burst apart soon after the completion of the work. And it is well known that the structure is now held together by additional rings of iron applied to the outer surface of the inner shell of the double dome, where they can be observed and renewed if necessary. The insecurity of iron and steel for any length of time is well known. I have heard a builder of cantilever bridges say that the only durable bridge that can be built to-day is a bridge of masonry. And we know that many bridges well nigh two thousand years old are extant in Europe, quite intact.

After his initial remarks on ferro-concrete and its alleged advantages, Professor Pite goes on to say: "The results of this discussion up to the present have been mainly negative. What are the more positive results of revolution in constructional architecture? The losses seem ominous. Are there not compensating gains? Is not freedom from age-long bondage to be welcomed? Cannot imagination conceive new delight in the expression of construction wherein increased strength of slender piers, long-bearing lintel and wonder-working cantilever shall be employed?" And a little further on he remarks: "Imagination and sympathy with Greek thought should not be alarmed by the suggestion that the Parthenon, if constructed of ferro-concrete, would need only one supporting column at each angle of the peristyle, and that the subtleties of intercolumniation may be dispensed with." I refrain from comment on this suggestion.

As for the fancied advantage of ferro-concrete arising from the use of material that can be dealt with in a fluid state, it need only be said that in a fluid state a material cannot be manipulated. It must be shaped in moulds, as Professor Pite has said. But moulded work in architecture has a secondary value at best. To limit the ornamental features of a building to what can be cast in moulds would make finest art impossible. The marble of the Parthenon is the only

material in which the genius of Phidias could have found expression, as the fine cliquart of the Ile-de-France is the only material out of which the finer parts of French Gothic architecture could be made. The "age-long bondage" from which Professor Pite rejoices that we are released by ferro-concrete, is no bondage at all, but joyful freedom for exercise of the human hand under control of the creative imagination. In ferro-concrete all is mechanized and standardized, so that the spirit of living art is quenched. In this commercial building, which Professor Pite imagines is to constitute the architecture of the future, all forms of the past are, he declares, to be discarded. As in bridge construction, he says, "it [the cantilever] replaces the arch and dispenses with the buttresses . . . the emotions may be perplexed by a dream of the vaults of Reims, Amiens, or Beauvais carried aloft without external scaffolding of flying buttresses, as graceful and necessary to our minds as the peristyles of Greece, but it is evidently not only possible but as proper to employ the resources of ferro-concrete for imaginative architecture as masonry . . . To the mediæval builders the arch became in its indispensable and marvel-working pointed form the fairy godmother of architecture . . . But now as a constructive expedient or necessity the days of the arch are numbered, and it is doomed to the fate of its superfluous abutments. A pair of parabolic cantilevers may yield the aspect of the arch, and ere long produce new combinations, but as the fecund source of architectural effect the vault has, except in name, been superseded." In ferro-concrete, he says further, "all dimensions are settled by formulas and mathematics, the empiric methods of masons and picturesque excesses of materials are replaced by exactness of measure." Thus the architecture of ferro-concrete lies admittedly in the domain of mechanical science—where everything is governed by prescription, and the faculties of the artist—which transcend formulas—are not exercised. What are here called empiric methods, are the only

methods by which the artist works, or can work. He is governed in all that he does by intuitions which give perception of things that cannot be otherwise grasped. Intuitions are from the heart, and finest art is an expression of what is heartfelt.

"Another element," we are told, "is the advent of architecture, through ferro-concrete, of an originality that is consequent to the unusual material. The long drawn out desire for a new style may thus find its fulfilment safely and reasonably in the novelty of the substance and method of building." But originality is not, I think, a quality to be sought in architecture—for architecture is not an individual, but a commercial product. It is the slow growth of the collective inventive faculties exercised by many men working together with kindred instincts and aspirations on common traditional lines. Creative changes are thus brought about, the sum of which at length may constitute a new style. Personal originality is, in fact, impossible; for no man can be independent of others, so as to produce anything that is entirely his own. Everyone's ideas and fancies are made up of suggestions derived from many sources, of which he is for the most part unconscious. What too often passes for originality is only personal egotism; and what Professor Pite calls "a new spirit of artistic and constructional adventure" appears to me to be but a misleading motive in design.

The fault in this adventure idea is that it takes no account of the difference between the working of the mind of the artist and that of the scientist—a difference arising from the twofold nature of the human mind, which is compounded of affection and thought. In the production of a work of art, feeling from affection is the controlling principle called into play, while in engineering the cold, calculating faculties govern. There can be no spirit of adventure in architecture, because the architect, as an artist, is moved by no other spirit than joy in his work governed by intuition. This point cannot be elaborated here, but the distinction which it involves is fundamental

to right understanding of architecture.

On the common saying that we are heirs of all the ages, Professor Pite well remarks that: "The heir of all the ages has but recently believed himself qualified to design with Greek, Roman, Gothic and Renaissance spirit, and, in fact, the classrooms and studios of the educational hothouse have cultivated this conceit with some effect." This common fallacy is responsible for most of the confusion that characterizes modern architecture. Yet Professor Pite does not banish the idea of future influence of historic styles; for he says: "The provocative subject of historic style must be for the present left on one side," thus seeming to imply that at a future time it may conceivably be taken up; and a little further on he briefly discusses this question, as we shall see. The modern notion that the historic styles are a common heritage, in the sense that we are free and competent to design in any or all of them at pleasure, shows the sore misapprehension on this matter that modern teaching has inculcated. In the professional schools the styles of the past have been treated so superficially that no proper understanding of them could be acquired. They have been looked upon as furnishing materials for modern practice. But it ought to be seen that in this sense they have no use for us. They are, as I have before said, products of conditions that have passed away. Under modern conditions only lifeless imitations of them are possible, and such imitations are obstacles to right understanding. The only sense in which we can rightly be said to inherit the styles of past ages, is that in which they are regarded as an artistic patrimony bearing witness to the genius of the past. The extant monuments of historic styles stand for our delectation, not for imitation. Whatever be our present architectural aptitudes, they cannot be the same as those of ancient or mediæval times, because the ideas of man are ever changing with his intellectual, emotional and material environments.

It remains briefly to consider Professor Pite's remarks on ferro-concrete ornament. He says: "Dismissing from

consideration the reproduction of masonry features, as well as historic craftsmanship of modeled plaster work, some provision must be suggested for the eager artist who may have an important site for his production." "The crux," he tells us, "is detail and ornament; novelty of material and proportions are provided, and the purpose of the building will be expressed by its general shape." Thus the architectural character of the building is thought to reside in its "details and ornaments," while its structure and general shape are the concern of the engineer. This is a new conception of what constitutes architectural character in a building, but a natural engineer's conception. "The student," he says, "may be recommended to rely on his studies. If Greek, Roman or Gothic, the characteristic adaptation which each employed when decorating one material with forms derived from another integrally and structurally different, will afford a clue and starting point for scholarly advance in the new material." But do architectures of great epochs justify the notion that any such procedure had place in their formation? Can the production of a work of art be a matter of *scholarly*

advance? It is said further: "What we may call decorative instinct will always be required, but the advice may be pressed to master the thought of a great epoch in architecture, rather than its forms, and with its motives duly comprehended proceed to do as you believe the master would have done." But Professor Pite does not explain how the thought of an epoch is to be mastered apart from its forms. Are not the forms the sole index of the thought?

One of the main proximate obstacles to good architecture in our time is want of unity of purpose among architects—who are now pulling in different directions. Unity does not mean a uniformity which precludes variety. It means advance in inventive freedom, on traditional lines grounded in common aspirations and favoring conditions. Only thus have the great architectures of the world been produced, and only thus can we expect great architecture in the future.

Eschewing academic artificialities, sordid aims and methods, and personal eccentricities, let architects unite in standing for best workmanship and best materials, and good architecture will be assured.

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### A Competition For Wallpaper Design

Actuated by the same purpose as that which brought about the Exposition of Modern Industrial and Decorative Art in Paris, namely, to foster individual and national expression in design, the Art-in-Trades Club announces a competition for wallpaper design open to all architects, artists, decorators, designers, and students resident in the United States.

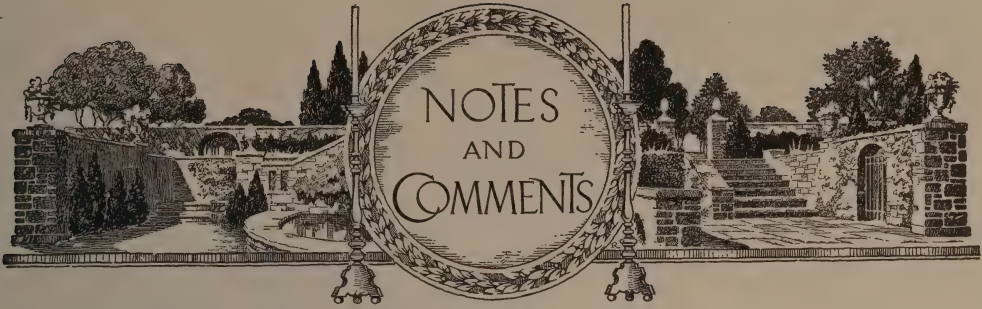
The Art-in-Trades Club has a membership of over five hundred architects, craftsmen, decorators, designers, educators, manufacturers, museum

representatives, painters, sculptors and writers. Chosen from its members a jury of five will award prizes on March 1, 1926.

Entries close on February 20, 1926. The First Prize is \$1,000 and the First and Second Honorable Mention carry \$200 and \$100 respectively.

Applications should be addressed to George E. Clark, Secretary of the Exhibition Committee, Art-in-Trades Club, 34 East Thirty-Eighth Street, New York City.





### WILL THE EXPOSITION REGAIN ARTISTIC LEADERSHIP FOR FRANCE?

Criticism of an exhibition such as has been assembled in Paris this year is a difficult task. It presupposes freedom from personal bias and a capacity for judicial valuation. However, an exhibition of this character naturally contains so much of challenge to conservative temperaments that judgment may unconsciously become warped.

It is our conviction that this show contains an enormous quantity of valuable information, which must become an important factor in the evolution of this new phase of artistic invention. The fact must be recognized that Modernism is gaining in force, and has penetrated the higher spheres of creative effort in all those arts that have proved themselves progressive. It can no longer be dismissed as a season's mode, but must be reckoned with as an ungauged impetus in invention, and a new principle regulating artistic selection.

The general impression conveyed by the exhibits is, that their production has been actuated by two apparently opposite aims; in structural design there is every evidence that extreme simplicity in the contour and surface treatment of mass is deemed vital; on the other hand, in decoration, pure and simple, the opposite aim seems in control, with a dominant purpose to produce complex effect through the defiance of all those principles which governed ornamental rhythm in the past. The possibilities offered by this order of expression constitute a tremendous temptation to all who concede that the limits of discovery have not been charted by our forbears. It stimulates a revolutionary species of artistic curiosity or inquisitiveness, tempting us for the moment to consider precedent as a book which may be closed at will. There is little doubt that from now on this influence will insinuate its vague presence into the imaginations of all who have the opportunity to create in full freedom.

The part that France will play in the Modernist movement remains uncertain, as it must be admitted that the exhibition fails to impart the conviction that it is an authoritative and convincing statement of an exalted æsthetic aim. As a race, the French have an unequalled artistic tradition to live up to; for over three centuries the term "French" has been accepted by the world at large as a credential for imaginative quality and good taste, to such an extent that it has usually secured favorable predisposition for unseen national products; in the arts it has stood for felicitous spontaneity and complete independence of the artist from commercial dictation. The French point of view in artistic selection has always exerted a fascination for other races, through the radical difference that was discovered in the Gallic summary of observation and experience common to all mankind. Since the early days of the Renaissance the French artist and craftsman have possessed an abnormal gift for appealing, without deliberate intention, to the higher forms of sensuousness and luxury through the artistic refinement of accessories of life. But during the last twenty years there has been a lamentable falling off in the quality of imaginative effort, with consequent loss of prestige. Other countries accustomed to look to France for guidance in matters of artistic taste were consequently thrown upon their own resources in the desire for progress; much to their surprise they discovered that their individual feeling was worthy of expression, and of interest to the world at large.

We feel that the political source from which this great enterprise emanated is partly responsible for its deficiency in the power to convince. It is part of France's industrial policy, purposing to stimulate trade by a dramatic recapture of lost leadership in the industrial arts. Following the termination of the Franco-Prussian war, there was an astounding outburst of artistic activity, revealed to other nations in the Exposition of 1878; the benefit to French

industry was enormous. Upon the principle that history tends to repeat itself, the time was judged opportune for a repetition of the former achievement. As the French are fully conscious of the staleness that had crept into their architecture and decorative arts of recent years, a programme was drafted which proscribed all historic manners, with the plan to foster the birth of an unprecedented style. Architects and decorative artists of every description entered enthusiastically into the plan, sparing no effort to achieve the desired result. They were stimulated by patriotic feeling, realizing that their industrial future was involved, and the conviction that the recognition of leadership depended mainly upon the exercise of their unequalled imaginative faculty; the fact was accepted without demur that the modernizing of their historic manners could not meet the emergency. Pure invention and the negation of all tradition was to be the order of the day; universal expectation was thoroughly aroused.

It must be reluctantly admitted that the results produced fall short of what was expected and hoped for. In both their architecture and decorative arts there is the disquieting impression that the unusual has been procured at any cost, even at the risk of becoming eccentric. This may be due to the natural desire under the circumstances to create advertising value, or, possibly, that this mode of expression is not in full harmony with the racial temperament. By no effort of the imagination could the works exhibited be regarded as distinctively national, as the strong influence of central and northern Europe is unmistakable; we feel that we are presented with the French interpretation of a foreign concept, which lacks the spontaneity which it possesses in its native environment. When a mode of stylistic expression is adopted by a race, with every evidence of an uncompromising acceptance of the fundamental premises evolved by its originators, the question of racial temperament enters actively into operation, determining in great measure the quality of the result. In the phases of the Modernist movement that prevail in this exhibition, it would appear that the French operate under a temperamental disadvantage, for the reason that the characteristics of the style and the actuating impulses are fundamentally Nordic. It is a mode amply provided with ear-marks which may be simulated almost with a formula; but the synthetic product will lack spontaneity, and reveal many evidences of the mental stress involved through transposition of the imaginative faculty from its normal sphere of activity.

In the spontaneous demonstrations of stylistic selection, the generative impulse is apparent in

a distinctive proportional code affecting the conformation of mass, the scale and weight of detail, and in a dominant principle governing the assembly of all component elements. It is the insufficiency of a dominant impulse to assert itself nationally that appears to us to be the major shortcoming in this colossal imaginative undertaking. In the initial French expression of the Modernist manner which was so much in evidence in the exhibition of 1900, there was more evidence of racial temperament in the statement of idea. Though we do not wish to suggest that the former mode was superior to the latest version, it nevertheless gave expression to our concept of the Gallic temperament, with its gift for subtlety of form and sinuosity of line. The strenuous imaginative tension that is obvious in the more significant examples displayed this year produces the impression that the artists have operated under premises that are racially unsympathetic, and foresworn innate tendencies to follow a creed of angularity and incoherence.

There is no question as to the sincerity of the effort to create the unprecedented both in architecture and design, and no intention to belittle in any way the enormous amount of thought and labor expended; but unfortunately the quality of creative effort is rarely relative to the actuating intention. In artistic creation it is the æsthetic conviction and impulse which constitute the vital forces—neither motive nor intention; and in this great adventure one cannot but feel that the material objective has obstructed the contemplation of those æsthetic abstractions which have always been the foundation for stylistic practice. In the decorative concepts we are met at every turn with what appears to be the breathless pursuit of advertising value. There is a disquieting feeling that the foremost desire has been to "épater le bourgeois," who, it was apparently surmised, should be literally jolted into a condition of interest and appreciation. The means employed are plausible enough, as public reaction to artistic effect has undergone a definite series of developments. In the early nineties the layman appeared only capable of associating merit with minuteness of workmanship in the crafts; in the succeeding period the individual interest of the object was the limit of comprehension; to-day he is gradually realizing that the contributory capacity of an object to a composite effect regulates many artistic values. In the French interior decorations great force from massed effects has been striven for—often at the cost of the individual beauty of the component objects.

Though we feel that in many respects France has barely done herself justice, she has demon-



strated the superiority of her artists where the manipulation of material or technical ingenuity is concerned; this constitutes the most remarkable feature of the exhibition. However much an assembly of objects may antagonize us by its deliberate garishness, we are compelled to admiration by the supreme virtuosity of craftsmanship. In the hands of these artists substances of all description are invested with some novel capacity for decorative service, and though the manner of ornamental employment is a debatable point in many instances, their profound knowledge of substance manipulation indicates a new field for American research. We are too apt to regard a substance as identified with a conventional artistic capacity, and our habit of speed causes us to restrict practice to a limited experience, with the result that many beauties of material are undiscovered by our craftsmen.

Whether France will recover her lost leadership through this exhibition is problematic; we can only surmise the outcome through a comparison of the external reaction produced, with that stimulated by preceding enterprises of the same character. If the effort is of the contemplated calibre, it will be more productive of stimulation in the maturing generation than in those who now control the nature of our artistic activities. The preceding Paris expositions succeeded in convincing the younger men that Paris was the Mecca of the arts, and that it possessed an imaginative atmosphere that it was vital to assimilate. Can this collection of works convince the growing generation that France has placed Modernism within the ranks of the legitimate, reduced to convincing principles that vagueness which surrounds the movement and established a right to be regarded as the leader of a universal cult?

LEON V. SOLON

#### **CANADIAN WAR MEMORIAL—AMERICAN COMPETITORS WIN PLACE IN FINAL COMPETITION**

Two students of the American Academy in Rome, Lucian E. Smith, architect, and Gaetano Cecere, sculptor, working in collaboration, have succeeded in obtaining a place in the final competition for the Dominion of Canada War Memorial to be erected in Connaught Square, Ottawa.

From a total of one hundred and twenty-seven contestants in the first stage, seven have been chosen to enter the final competition which is due to take place about the middle of November; of these seven, four are from Great Britain and two from Canada.

#### **CUBING OF BUILDINGS**

Realizing that differences now exist among architects, contractors, appraisal organizations, bonding companies, and others concerned with the size and approximate cost of buildings as to the methods used in determining the cubical contents of any structure for estimating, appraisal and other purposes, the American Institute of Architects has appointed a committee to ascertain, codify and review the various methods used and report to the Scientific Research Department of the Institute.

This committee, which is known as the "Sub-Committee on Cubing of Buildings" of the Structural Service Committee of the Institute is composed of D. Knickerbacker Boyd, Chairman; Dr. Warren P. Laird, Philadelphia, and Dalton J. Snyder, Detroit.

It is the desire of the committee to receive the cooperation of all Associations, Companies and individual authorities in developing methods of cubing various buildings which may be accepted by the Building Industry and used by all as common basic factors.

Suggestions or information relating to this subject which will assist the committee and the industry will be welcomed. They should be sent to D. Knickerbacker Boyd, Chairman, 112 South 16th Street, Philadelphia, Penna.

#### **GOVERNMENT ENDORSEMENTS AND THE ARCHITECT**

It needed but the protest of the operators of certain architectural planning services against Federal encouragement extended to architects' small house service bureaus, to focus attention upon an issue of public policy that has gathered significance with the passing years. From time out of mind, there have recurred at intervals questions of the proprieties in the use, in the architectural field, of governmental endorsements, so called. For all the nation's manifold laws, there exists no U. S. statute covering this subject, which fact but renders the question of the ethics of the practices the more important.

Government endorsements is a term here used in its broadest sense, as embodying everything from the personal and official testimonials of government officials, to the implied endorsement of designs, constructive processes, or commodities, extracted from the circumstance that one branch or another of the national government has adopted or contracted for the subject of exploitation. Architects had their first introduction to the capitalization of governmental prestige in their especial field when, during the administration of President Roosevelt, the White House was remodeled, with



appropriate recourse to modern appointments as well as high-grade building supplies. Another example of the same spirit in somewhat different form was witnessed incident to the participation of the United States in the world war when the facilities for rapid construction were taxed at the Army cantonments and elsewhere.

It has waited, however, upon current activity on the part of the U. S. Department of Commerce in furtherance of the movement for better architecture in small houses, to precipitate the first controversial issue in this quarter. Protests were lodged by the management of several architectural plan services when the Housing Division of the Department of Commerce issued its handbook for prospective home owners entitled: "How To Own Your Own Home." The particular basis of protest was the advice on page 17 of the booklet wherein readers were admonished to have plans designed by some competent person or provided by some organization that furnishes a complete plan service such as the Architects' Small House Service Bureaus.

The objectors, in effect, challenged the statement in the Government publication that the Architects Small House Service Bureaus are non-profit-making organizations controlled by the American Institute of Architects. The statement was made, in the letters of protest forwarded to Washington, that the architects who contribute to the Small House Service Bureaus are paid their full normal fees for their work and that the architect-stockholders are allowed to draw annual dividends of eight per cent on their stock. The executives of the private plan enterprises asserted, incident to their criticism, that they would be pleased if they could find outlets for their architectural plans where they would be paid for work executed at full commission rates and allowed eight per cent annually on stock supported by the commercial utilization of such plans.

Secretary of Commerce Hoover has replied personally to the various individuals who have grumbled that the government has gone outside its province by endorsing the Architects' Small House Service Bureaus. Investigation, made in consequence of the complaints lodged, has convinced the head of the Commerce Department that the American Institute of Architects has substantial control through its power of selection of directors. He finds no warrant to interfere or revoke the governmental endorsement so long as excessive profits are not made by the approved service bureaus. He has, however, invited his correspondents to call the matter to his attention if evidence is obtained that the dividend returns of any of the services

applauded by the Commerce Department exceed eight per cent per annum.

In official circles at Washington,—outside as well as inside the Department of Commerce—the opinion is almost unanimous that there is nothing in the educational program of the Housing Division that controverts the tradition that the government shall not endorse, recommend or publicly approve any undertaking conducted as a commercial enterprise for private profit. As Washington interprets the protests, inspiration for the resentment of the operators of private plan services springs principally from the free publicity given the architects bureaus in a widely-circulated government publication.

In recent years various branches of the government have had recourse to militant policies in order to curb selfish impulses to take the name of Uncle Sam in vain. The Federal Trade Commission, in its capacity as business policeman, has been obliged repeatedly to discipline manufacturers or marketers of commodities, such as paints and varnishes, that have made use of "U. S. Standard" and similar terms, thereby conveying the impression that such wares were made to Government specifications or were supplied for Government use.

Some time ago, the U. S. Bureau of Efficiency made an exhaustive test of a standard article of business equipment. In the report, as published by the government, no mention was made of the identity of the product or of its maker. A private interest reproduced the official report but took the liberty of inserting, in parentheses, the name of the identical product used in the test instead of the designation applicable to all apparatus of the class. The amplifier was promptly called to account.

One of the latest manifestations of this reluctance to allow the government's influence to be borrowed for private benefit is seen in the policy with respect to the sale or loan of motion pictures made by the Government. For educational purposes, the U. S. Department of Agriculture and other branches of the government have embarked, on rather a large scale, on the production of feature films. Copies of these films are supplied at the actual cost of reproduction to private interests that desire to use them for any legitimate purpose and reels are loaned to applicants who agree to pay the cost of transportation both ways. As a precaution, however, against misinterpretation of governmental comment and endorsement, the sale or loan of government films is made contingent upon promise by the purchaser or borrower that no changes will be made in the "leaders" appearing in the films and that no supplementary leaders will be inserted.

WALDON FAWCETT



## THE ITALIAN GARDEN, BY LUIGI DAMI\*

The Italian garden dates from the fifteenth century. Whatever style there was in medieval gardens in Italy, it was not peculiarly Italian. None of them has been preserved, and they can only be inferred from descriptions and pictures. They might vary in size according as they belong to courts or convents, palaces or villas, but the kind and conception was much the same in Italy and elsewhere. Nature to medieval apprehensions was too large and wild, too harsh and mysterious, too full of tempests, rocks, and bewildering and perilous forests, for the pleasure of their eyes or the comfort of hearts frightened by life's fierceness and the terrors of death. The right medicine was something gay and definite, picturesque and solid, bright May day and a jocund landscape. There is no vagueness in early Italian painting, nor in the descriptions of fourteenth century Chaucer. It is all a matter of green grass, bright flowers, clear water, singing birds, cloudless sky and the springtime of the year. The artistic elements in the pre-renaissance gardens were few and simple; straight lines intersecting; vertical tree trunks against flat lawns starred with white flowers; vivid reds and greens and deep blues, and no modulations.

"Innovations were introduced but slowly and piecemeal into this medieval garden," ornamental details, glimpses of inventions, "an artistic more than a practical attempt at linking closer together the house and garden absolutely lacking in the Middle Ages." For the strictly Italian garden is an architectural composition in unity with the villa, and Signor Dami traces with some care the development of this idea during the fifteenth century.

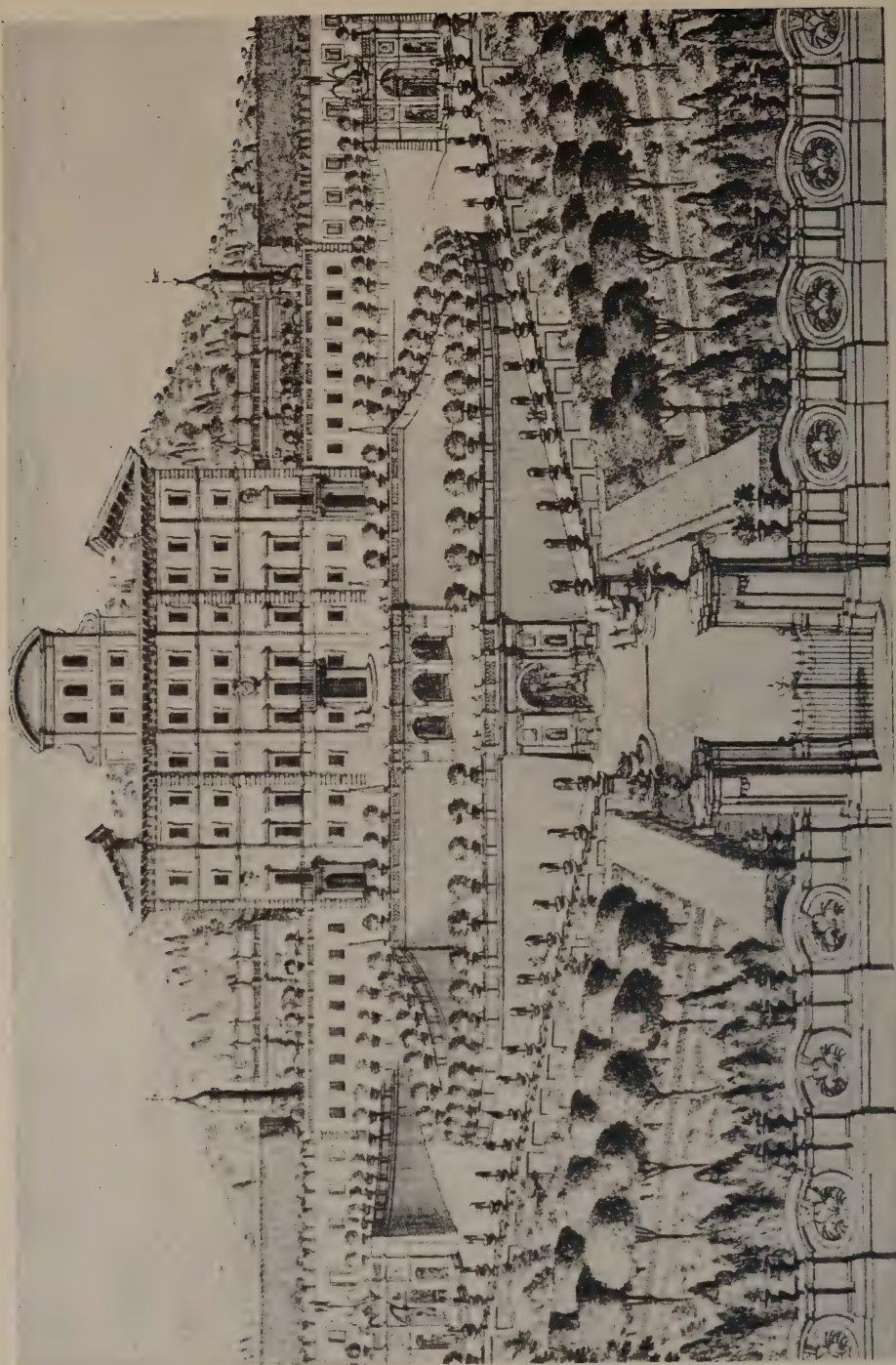
It may be noted here that the great six-

teenth century gardens are all in the hill country of central Italy, and that the art developed, with its distinctive features of terraced outlook and falling water, under those influences. The long avenue on level ground was a French development. The rules of the Italian garden, carried from the hills to a slightly undulating plain, were adapted by André Le Notre "in a creative rather than imitative spirit; it was chiefly the triumph of the vista along a level line with all its logical derivations."

By the end of the fifteenth century the tendency of the Italian type was clear, but its canons were settled in the sixteenth. It must be an architectural composition, a plan laid out in geometrical forms and balanced on an axial line. It is a composition in stone, with grass and trees as decorative accessories not always of major importance, "green material" in a color scheme. One essential of the scheme must be its harmonious connection with the landscape. It leads down from the villa by terraces and steps, fountains, statuary and vegetal rectangles of ornamental design to an outlook spread before it. "The Italian builder in planning a garden cuts out his ground in very simple and regular lines—organizes all the various elements of the situations into a simple whole." He may plan vistas, but they "will never be vague and indefinite; they will be always having a halting point, where they end or begin, and a plain aim." The end of a vista is always marked by an architectural or plastic structure—a fountain or temple, a flight of steps or a statue. Trees are planted in rows. Very seldom do we meet a free tree, growing after its individual tendency, and if it so happens, it is merely because it is often used for some rather inferior fancy. Trees absolutely lose their individual value—they never escape the ruthless rule of the gardener. Hedges are clipped and shaped, and flowers grow in patterns. Water never

\**The Italian Garden*, by Luigi Dami; translated by L. Scopoli. 351 plates. Brentano.



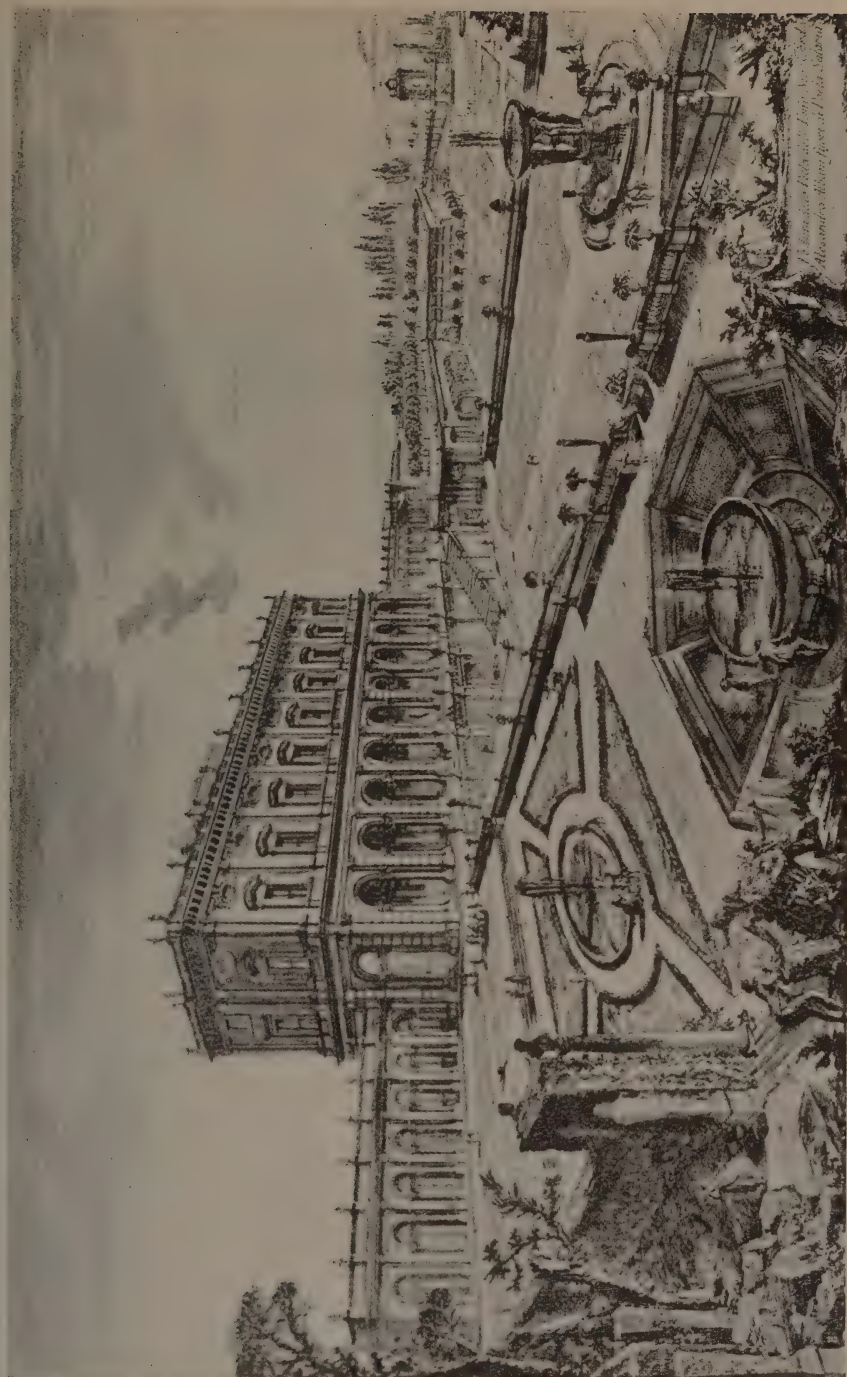


FRASCATI: VILLA ALDOBRANDINI  
Illustration from *The Italian Garden* by Luigi Dami

October, 1925

*The Architectural Record*



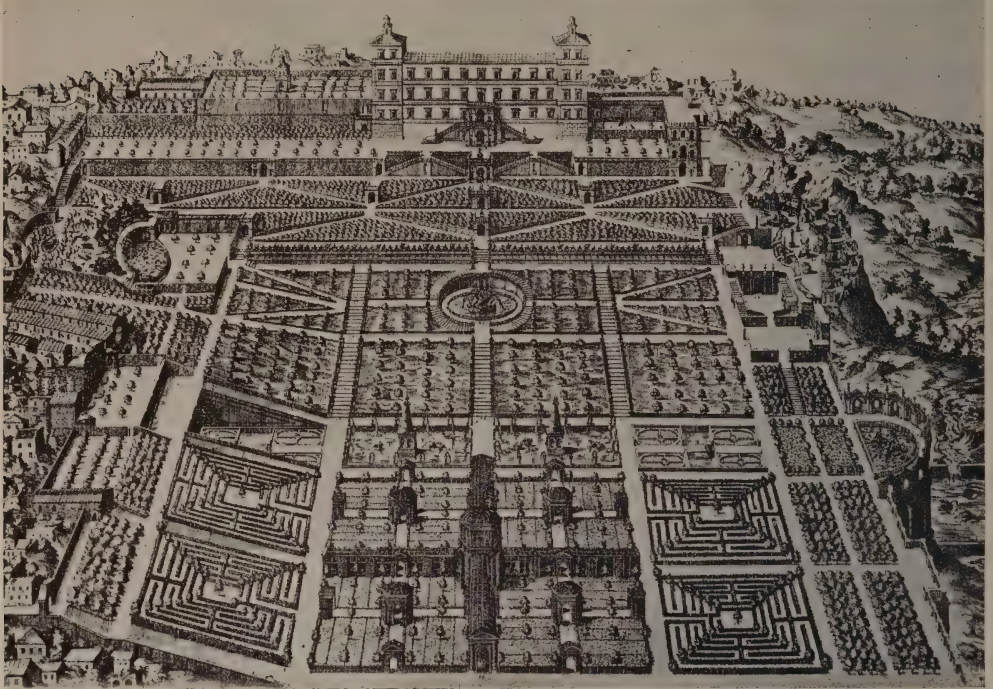


*The Architectural Record*

Rome: Villa Albani  
 Illustration from *The Italian Garden* by Luigi Dami

October, 1925

LE SONT VOISS ET AMENISS PALAZZO ET GIARDINI DI TIVOLI



TIVOLI: VILLA D'ESTE IN 1573

Illustration from *The Italian Garden* by Luigi Dami

appears in its natural form but ever through architectural contrivance, as a fountain, cascade or basin. "The lines of the cascade are shaped by the last piece of marble through which it flows."

Everything has a place, a meaning, nothing is casual, uncertain or temporary. "Every thing is definite, decided, well-balanced, symmetrical, closely connected with the rest, with no wavering or weakness, no romantic sentimentality. Nature is but rough material to be shaped to the needs of a plan. It is something built rather than something planted. Its beauty is architectural and designed. The great sixteenth century gardens are Florentine-Roman—the Villa d'Este, illustrated above, perhaps the finest type—and all are strict to this rule and discipline.

The seventeenth century garden was a variant and development of the sixteenth century, on the same general principles. The conception was still panoramic and perspective and "found expression through architectural construction, symmetrical balance and plastic forms." But there is a gradual increase of the accent on picturesque elements. Something less formal and rigid, more flexible and softer, creeps in, but more in

the vegetal than in the constructive parts. The definite becomes less defined and lines overlap. Trees are allowed to take the shapes that nature gave them, corners are rounded off, perspective is not always linear, fountains tend to become "rustic." The structural idea still dominates, but it is weaker. Sumptuous masterpieces in this seventeenth century style are abundant, the Villa Aldrandini at Frascati being one of the greatest. The architects were extraordinarily inventive in the decorative use of water. "The jewel among the villas of the Lakes is Isola Bella."

The eighteenth century scattered villas all over Italy but most of them are of minor importance. The Villa Albani near Rome is the only one which Signor Dami thinks equal to the masterpieces of the seventeenth century. It is neo-classic and built under the advice of Winckelman.

Between the sixteenth and eighteenth centuries the influence of the Italian garden spread all through Europe. In the late seventeenth the French influence came in with its general effect of flattening out, of substituting horizontal lines for vertical ones and long avenues and canals for architec-



tural structures and cascades. The great era of the Italian garden was over.

Finally came the English garden, along with romanticism and Rousseau, for all of which Signor Dami has little liking. "Imitation of nature is a mere delusion, or at most a sentimental aspiration. For an artificial work was substituted another no less artificial. The architectural conception was replaced by the pictorial one." At any rate the two were irreconcilable, and the English fashion killed the Italian.

American landscape gardening has heretofore been mainly English, but the tendency now is toward more formal symmetry. It is natural to look for forms, precedents and ideas to the old Italian, but that the strict sixteenth century Italian garden is coming in very extensively here may well be doubted. It is too rigid and precise for our moods. We have no such passion for the mathematically definite. We shall be more apt to "try all things and hold fast to that" which is pleasing to our personal tastes.

Signor Dami's volume is the most scholarly and informing that I happen to have met with on the subject. The plates are of unusual interest and variety, with numerous ground plans and reproductions of old prints and drawings. There are indexes of plates of places, of artists, and of separate garden features, bibliography, and an appendix packed with curious detail and contemporary description. If one does not feel drawn through the study of these plates to admire all that Signor Dami admires in his introduction, probably it is that most of us are to some extent incurably romantic, and the charm of the old Italian gardens for us is partly their age, which has softened and made more subtle their rigid lines. And probably there is something racial and climatic in these divergences of taste.

ARTHUR W. COLTON.

**The Art of Etching**, by E. S. Lumsden. A Complete and Fully Illustrated Description of Etching, Drypoint, Soft-Ground Etching, Aquatint and Their Allied Arts, Together with Technical Notes Upon Their Own Work by Many of the Leading Etchers of the Present Time. Philadelphia: J. B. Lippincott Co., 1925. 376 p. 208 illus. 5½ x 8 in. Cloth. \$6.00.

**Minimum Live Loads Allowable for Use in Design of Buildings.** Report of Building Code Committee, November 1, 1925. United States Department of Commerce, Bureau of Standards. Washington, D. C.: Superintendent of Documents, Government Printing Office, 1925. 38 p. 5¾ x 9½ in. Paper. 10 cents.

**The Art of Town Planning**, by Henry Vaughan Lanchester. New York: Charles Scribner's Sons, 1925. Universal Art Series. xx, 240 p. illus. 6 x 9½ in. Cloth. \$7.50.

**A Little Tour in France**, by Henry James. With Illustrations by Joseph Pennell. Boston and New York: Houghton Mifflin Company. vii, 350 p. 4½ x 7¾ in. Cloth. \$2.25.

**Sir John Soane**, by H. J. Pirnstringl. New York: Charles Scribner's Sons, 1925. Masters of Architecture Series. 30 p. 35 illustrations from Photographs by F. R. Yerbury. 7¼ x 10 in. Bound in Boards. \$2.50.

**Houses and Gardens**, by Sir Edwin Lutyens, R.A. Described and Criticised by Sir Lawrence Weaver. London: Country Life, New York: Charles Scribner's Sons, 1925. xi, 344 p. illus. 10¾ x 16 in. Cloth. \$25.00.

**Plain and Reinforced Concrete Construction**, by H. A. Saurbrey. Edited by W. S. Lowndes, Ph.B. Cement and Aggregates, Proportioning and Mixing Concrete, Conveying and Depositing Concrete Forms, Steel Reinforcement, Examples of Reinforced-Concrete Construction, Concrete-Block Construction. Philadelphia: David McKay Co., 1925. iii, 96 p. illus. 5¾ x 8½ in. Cloth. \$1.25.

**House & Garden's Second Book of Houses.** Edited by Richardson Wright. Contains Over Five Hundred Illustrations of the Exteriors, Decoration and Landscaping of Four Ideal Smaller Houses, Forty-eight Pages Showing How A House Is Built and a Portfolio of Over Sixty Small and Large Houses with Plans, Summer Camps and Garages. New York: Conde Nast Publications, Inc., 1925. 191 p. 9¾ x 13 in. Cloth. \$4.00.

**Masterpieces of Spanish Architecture—Romanesque and Allied Styles.** One Hundred Plates from Monumentos Arquitectonicos de Espana. With Text by John V. Van Pelt, F.A.I.A., A.D.G.F. New York: Pencil Points Press, Inc., 1925. Library of Architectural Documents, Vol. IV, Eugene Clute, Editor. 215 p. 9 x 12 in. Bound in Boards. \$6.00.

This is Volume IV of the "Library of Architectural Documents" and, like the other books of this library, is intended to bring within the reach of all architects and architectural students helpful material which in the old original form is practically unobtainable or prohibitive in price. This book consists of reprints of plates, or portions of plates, from the official publication "Monumento Arquitectonicos de Espana" undertaken by the Spanish Government about the middle of the last century as a record of the finest existing examples in Spain.

**The House that Love Built**, by W. Franklyn Paris. An Italian Renaissance Temple to Arts and Letters. New York: The Haddon Press, 1925. 91 p. illus. 6¾ x 9½ in. Cloth. \$3.75.



**Italian Journeys**, by W. D. Howells. With Illustrations by Joseph Pennell. Boston and New York: Houghton Mifflin Co. vi, 380 p.  $4\frac{1}{2} \times 7\frac{3}{8}$  in. Cloth. \$2.25.

**Greece and the Aegean Islands**, by Philip Sanford Marden. Boston and New York: Houghton, Mifflin Co. ix, 386 p. illus.  $4\frac{1}{2} \times 7\frac{3}{8}$  in. Cloth. \$2.25.

**Travels in Spain**, by Philip Sanford Marden. Boston and New York: Houghton Mifflin Co. vii, 434 p. illus.  $4\frac{1}{2} \times 7\frac{3}{8}$  in. Cloth. \$2.25.

**An Old Gate of England—Rye, Romney Marsh, and the Western Cinque Ports**—by A. G. Bradley. With Illustrations by Marian E. G. Bradley. Philadelphia: Macrae-Smith, 1925. ix, 374 p.  $5 \times 7\frac{3}{4}$  in. Cloth. \$2.50.

**Seaward Sussex—The South Downs From End to End**—by Edric Holmes. One Hundred Illustrations by Mary M. Vigers. Maps and Plans by the Author. Philadelphia: Macrae-Smith, 1925. 315 p.  $5 \times 7\frac{3}{4}$  in. Cloth. \$2.50.

**England's Outpost—The Country of the Kentish Cinque Ports**—by A. G. Bradley. With Illustrations by Fred Adcock and Map. Philadelphia: Macrae-Smith, 1925. 400 p.  $5 \times 7\frac{3}{4}$  in. Cloth. \$2.50.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:]

**Millwork, Etc.** "Millwork, Hardwood Doors, Interior Trim and Cabinet Work." Hyde-Murphy Company, Ridgway, Pennsylvania.  $4 \times 8$  in. 8 pp. Illustrated.

**Fire Fighting Equipment.** Catalogue A-24. Describing Wirts' Patent Hose-Carts, Reels and Racks, Etc. Wirt & Knox Manufacturing Company, Sedgley Avenue, York and 23rd Streets, Philadelphia, Pennsylvania.  $4 \times 9\frac{7}{8}$  in. 56 pp. Illustrated.

**Dumb Waiters, Electric.** Illustrated Folder Describing Warner Type F-18 Electric Dumb Waiter. Bulletin F-18-B. The Warner Elevator Manufacturing Company, Cincinnati, Ohio.  $8\frac{1}{2} \times 11$  in.

**Ventilation.** "Universal Unit Ventilation System." Catalogue & Engineers' Data Book, Publication No. 205. John J. Nesbitt, Inc., 213 North Vermont Avenue, Atlantic City, New Jersey.  $8\frac{1}{2} \times 11$  in. 56 pp. Illustrated.

**Wall Coverings.** "Textone." Volume I. With Twelve Looseleaf Plate Illustrations in Actual Colors Describing "Textone." United State Gypsum Company, 205 West Monroe Street, Chicago, Illinois.  $8\frac{3}{8} \times 11$  in. 24 pp. Illustrated.

**Watchlock Systems.** Set of Illustrated Folders Describing the Detex Eco, Patrol and "Alert" Watchlock Systems. Detex Watchlock Corporation, 4147 East Ravenswood Avenue, Chicago, Illinois.  $3\frac{1}{8} \times 6\frac{1}{4}$  in.

**Casements.** Lupton Casements of Cop-

per-Steel." Catalog C-122. David Lupton's Sons Company, Allegheny Avenue and Tulip Street, Philadelphia, Pennsylvania.  $8\frac{1}{2} \times 11$  in. 16 pp. Illustrated.

**Sash.** Lupton Pivoted Sash of Copper-Steel, Operating Device and Standard Steel Doors. Catalog No. 12-A. David Lupton's Sons Company, Allegheny Avenue and Tulip Street, Philadelphia, Pennsylvania.  $8\frac{1}{2} \times 11$  in. 48 pp. Illustrated.

**Lime.** "The Moving Finger Writes." National Lime Association, Central Division, 844 Rush Street, Chicago, Illinois.  $8\frac{3}{8} \times 10\frac{3}{4}$  in. 36 pp. Illustrated.

**Boilers & Radiators.** Illustrated Catalogue Describing Utica-Imperial Super-Smokeless Boilers and Lincoln Radiators. Utica Heater Company, Utica, New York.  $8\frac{3}{8} \times 11\frac{3}{8}$  in. 36 pp. Illustrated.

**Doors & Trim, Etc., Metal.** Architect's Handbook on Metal Doors and Trim, Elevator Enclosures and Conduo-Base. The United Metal Products Company, Canton, Ohio.  $8\frac{3}{8} \times 10\frac{7}{8}$  in. 108 pp. Illustrated in actual colors.

**Waterproofing, Etc.** Specifications for Truscon Waterproofings, Dampproofings and Oilproofings. Book "A." The Truscon Laboratories, Detroit, Michigan.  $8\frac{1}{2} \times 11$  in. 36 pp. Illustrated.

**Steel Shelving, Etc.** Lupton Steel Equipment for Factories, Stores and Offices." Catalogue D. David Lupton's Sons Company, Allegheny Avenue and Tulip Street, Philadelphia, Pennsylvania.  $8\frac{1}{2} \times 11$  in. 30 pp. Illustrated.

**Terra Cotta.** "Studies in Polychromy—Spanish-American, XVII Century, by Leon V. Solon." Volume VII. Number II of Atlantic Terra Cotta Series. Atlantic Terra Cotta Co., 350 Madison Avenue, New York City.  $8\frac{1}{2} \times 11$  in. 16 pp. Illustrated.

**Refrigeration, Electric.** "Frigidaire"—Electric Refrigeration for Residential Apartments. Delco-Light Company, Dayton, Ohio.  $8\frac{1}{2} \times 11$  in. 50 pp. Illustrated.

**Traps.** Catalogue "A," Describing "Ace" Corliss Valve Steam Traps. The W. B. Connor Company, Inc., 223 West 33rd Street, New York City.  $6 \times 9$  in. 10 pp. Illustrated.

**Railings and Gates.** "Anchor Weld Railings and Gates." Catalog 62. Anchor Post Iron Works, Garwood, New Jersey.  $6 \times 9$  in. 20 pp. Illustrated.

**Fenders—E. S. Curtain Gate Fenders for Collapsible Elevator Car Gates.** Catalogue No. 90—A. I. A. File No. 33-G. Elevator Supplies Company, Inc., 1515 Willow Avenue, Hoboken, New Jersey.  $8\frac{1}{2} \times 11$  in. 8 pp. Illustrated.

**Evergreens, Etc.**—"Plant Evergreen and Hardy Flowers Now—Shade and Ornamental Trees in October." Lewis & Valentine Company, Rye, New York.  $9 \times 12$  in. 8 pp. Illustrated.



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ARCHITECTURAL  
RECORD

COUNTRY HOUSE NUMBER



NOVEMBER 1925

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# The ARCHITECTURAL RECORD

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VOLUME 58

NOVEMBER, 1925

NUMBER 5

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## The AMERICAN COUNTRY HOUSE



*A. Lawrence Kocher*

THE COUNTRY house has come to be looked upon as a peculiar problem with distinctly individual requirements, and with a specialized and almost systematized treatment. The approach toward the clear understanding of architectural difficulties has always been attended by a questioning attitude and a spirit of puzzling uncertainty. Today we are turning in retrospect and glancing at our contemporary achievements in order to appraise what has been done. At no time has there been so critical an attitude and so clear-cut a desire to express a national art.

Recent critics, and many of them architects, have on frequent occasions deplored the absence of a traditional growth in our American architecture. A member of the profession recently referred to "that gay parterre of American architecture . . . composed too much of cut flowers from Europe." The thought that we have leaned somewhat heavily upon Old-World traditions, to the seeming neglect

of our native styles, has made us solicitous and even doubtful whether or not we have made progress on the way toward architectural independence or whether in fact we possess anything so tangible as a traditional and historical development in country house architecture.

An eager desire to witness in our midst and at once a striking and unified movement in architecture is partly responsible for this attitude. The feeling arises also from the mistaken notion or fear "that while we are dressing ourselves up to act old parts, we have no mind for our own times," and from the impression that to be truly American the style must not partake of "archaeological echo" but should derive from the soil and be native.

The choice by the architect of any style, whether of European derivation or of an early American source, may conceivably be exercised with a logical consistency, since all styles are known to him and are a part of his equipment. The success

with which they are used is dependent upon the creative ability of the designer.

We are living in an all-knowing and eclectic age. Ours is a sophisticated civilization and our architecture inevitably reflects this omniscient character. All styles are brought to the drafting table of the designer as portfolios of plates, photographs and measured drawings. These acquaint him with the Georgian, Elizabethan, late Italian Renaissance, early American, or with whatever style the interest of the client or architect may suggest. This condition of unlimited selection may be contrasted with the method of the architect of the seventeenth century, whose knowledge was restricted to a small locality or to a single style.

We may cite the illustration of our own Colonial times. The limitations of stylistic formula in the hands of the eighteenth-century Early American builders were measured by the building knowledge that they could glean from the handbooks of building brought from England. The fact that builders were working under new conditions, in a new world and without local tradition, did not impel or enable them to create a new architecture out of the air. They were, instead, forced to exercise their ingenuity and resourcefulness in evolving a floor plan, but they depended invariably upon a limited acquaintance with a single style. With that knowledge they clothed their conception of a house in the garments of the only style with which they were acquainted. Until there were contacts with other architectural expressions from abroad the early domestic architecture of the eighteenth century in the Colonies was unable to initiate new tendencies within the style. It could therefore merely modify in a crude and fumbling manner the shapes with which it was acquainted.

Our theory of design today is based on the principle that the selection of forms is unlimited, according to the whims of the architect and his training. Eclecticism in the hands of such a man as Charles Follen McKim may be cited to show how a reliance on precedent, while restrained, may lead to a noteworthy success. He handled traditional forms freely and in

a personal manner, and adapted the classic to modern requirements.

It is not possible to witness under modern conditions such a phenomenon as the English local expressions—the tile hanging of Kent, the stone walled and stone roofed cottages of the Cotswolds, the brick nogging of Hertfordshire and the exterior plaster treatment peculiar to the Western Midlands.

There is no more satisfactory index of the mind of the present-day architect and of his tendencies in design than the publications of his work in professional journals and exhibition catalogues. The illustrations are usually selected by the architect himself. They reflect the best of his current work and indicate his taste and trend in style, as well as his attitude toward historical precedent. No one, perhaps, has undertaken to separate the components of our country house architecture in order to determine the different styles that compose it. The exigencies of collecting data and photographs for the annual issue of the Country House Number make it impossible to insure a representation from all active architects who are doing notable work.

In order to secure a more comprehensive group for the purpose of study, a survey was made of the published country houses in yearbooks of the East, Middle West and Pacific Slope and of the publications—*The Architectural Record*, *The American Architect*, *The Architectural Forum* and *The Architect and Engineer* (San Francisco), for the years 1923, 1924 and 1925. The analysis of 571 examples, separated as to styles, gave the following result:

American Colonial (including Spanish, Dutch and French).....	231
Spanish (separately listed).....	51
Georgian .....	11
English Domestic Architecture of the 16th, 17th and Early 18th Centuries .....	85
Tudor .....	7
Elizabethan .....	2
Italian Farmhouses and Villas.....	13
French Farmhouses and Minor Chateaux .....	21
Italian Renaissance .....	15



French Renaissance .....	10
Modern Tendencies .....	23
Unassigned .....	102

While this analysis takes into account only a part of the output of the architect's office, it does, however, reveal several surprising facts in country house tendencies. It indicates a reliance upon precedent both from abroad and from our local American sources. European antecedents constitute a proportion of less than one-half of the total number considered. But of greater interest, the styles that are frankly indigenous—the Colonial and including the Spanish—are strikingly in the majority. The Spanish is clearly a Western manifestation. Of the country houses of this style that were examined, over ninety per cent were erected within the confines of California and the Southwest, from whence the style was partly derived. In contrast with the foregoing, the Colonial is not restricted to territory comprised by the area of our early Colonization. It has appeared in all parts of the United States. The houses with the pioneer suggestions of the Pennsylvania farm house inspiration are almost entirely in the neighborhood of Philadelphia. These include nineteen specimens out of a total of twenty-four houses.

Unfortunately the architecture of the old South has been shown only in publications of the North and indicates a wayward tendency with nine out of eleven examples in the New England and Middle Atlantic States. Many of the recent country homes in the South have been designed by architects of New York City with a free and often personal handling of Colonial motives.

Farm house and peasant architecture of France are becoming increasingly popular with the domestic residence architect. Current work is full of testimonies to this observation and to see that this is a recent tendency we need only to glance over the back numbers of our architectural journals. Frank Miles Day, in writing of the American country house in 1911, observed that "of the Normandy farmhouse with its wealth of suggestions, there was scarcely a trace" . . .

and we "might well wonder why the admirable houses of old France have exercised so slight an influence on those of America."

Our census of styles emphasizes the vigorous growth of what we like to term our "native architecture." The Colonial is not waning in favor, and its possibilities are becoming more fully understood. The discerning observer discovers a new movement in adapting the Colonial to new requirements. That style, with its severe and formal arrangement of plan and its prevailingly symmetrical façade, has often been considered to be uncompromising and fixed and unadaptable. For three decades we have endeavored to fit an evolving plan to a stereotyped and inflexible shell. Only recently have we at last accepted the principle of picturesque irregularity for the Colonial façade—with different roof levels, varied chimney masses, ells, gables at angles to one another, and with an unsymmetrical silhouette and a character as rambling in aspect as the informal English rural dwelling of the seventeenth century.

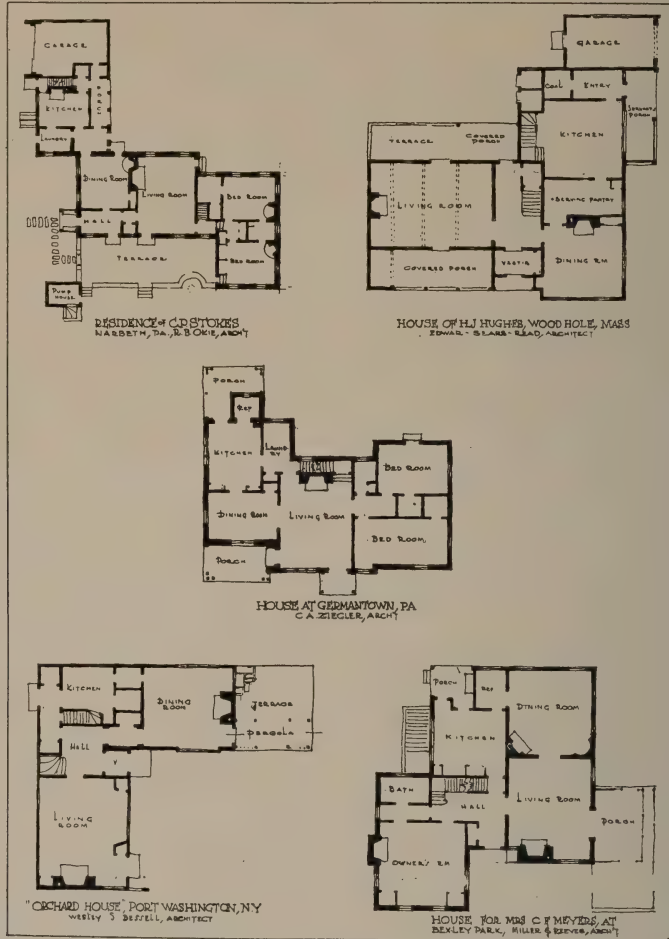
And yet there was precedent enough in old New England, the Hudson River valley, New Jersey and Pennsylvania, where wagon-sheds, barns, spring houses, lean-tos and projecting wings constituted a suggestive wealth of material and "inspiration" for the formulation of new and charmingly diversified arrangements. The desirability or necessity of having a garage in close proximity to the house has been met by attaching a dependency to one end as a wing, as with the house for Dr. Morton Ryder at Rye, New York, by F. Nelson Breed (p. 504). But an even more irregular assemblage in the formation of the plan was adopted for the house at Larchmont, New York, by the architect, L. T. Nichols (p. 413).

Since the plan was altered, it followed that the exterior elevation must be correspondingly unlike the rigid eighteenth-century prototype with its fixed checker-board tenestration or the classically cold and formal Palladian façade. It should be emphasized that this is a departure and it has got us away from the limitations and entanglements of symmetry and has

opened up many new and surprising possibilities for freedom to the designer. This will operate to the improvement of planning, since we have thus eliminated the necessity of falsifying a plan in order to fit a preconceived elevation. The artistic importance of this independence is

suit the altered plan. They have given to the Pennsylvania farm house a plastic quality by the use of dissimilar masses, and roof lines ingeniously varied in height and in some cases in direction.

The house at Germantown, by Carl A. Ziegler (p. 417), illustrates this



Irregular and Asymmetrical Plan Shapes with "Colonial Style" Exteriors

made clear by the above group of irregular and asymmetrical plans of recent houses that were designed with exteriors that are unmistakably "Early American."

Mention should be made of R. Brognard Okie and Carl A. Ziegler of Philadelphia, who were forerunners in diversifying their country house exteriors to

tendency. The country house for C. C. Townsend, Esq., at Ardsley, New York, by J. C. Mackenzie, Jr. (p. 424), has been handled with similar freedom. Strickland, Blodget & Law of Boston (p. 406) have used the elliptical arcade, derived from the New England farm shed, to join a pair of houses at Brook-

line, Massachusetts. The doorway of one of these houses (p. 407) is treated with an originality and a regard for the proprieties in the use and limitations of wood, which illustrates how, in a feature so bound by regulations and traditions, there are still new ways of sympathetically creating an entrance. Precedent, when so used, is not an excuse for copyism. That is, we do not wish to see a literal repetition of a Massachusetts doorway or of a Mount Vernon or of any early American or European house. European types in the hands of capable architects are transformed and recreated. They are interpreted in spirit and without a suggestion of archaeological exactness. At best they partake but little of any prototype. This is true when a style is really understood, and its possibilities fully appreciated, and when the designer imposes upon himself the very same conditions that prevailed when the style developed. The house for William H. Davis, Esq., at Lawrence Park, Bronxville, New York (p. 447), is in detail a free interpretation of historical precedent. The bold treatment of the gables is a distant suggestion of the Jacobean style applied to a rectangular house. The house for Staunton B. Peck, Esq., at Chestnut Hill, Pennsylvania, by Robert R. McGoodwin (p. 420), cannot be charged with too close a copying of precedent. It is a free development of a plan with a strong pictorial quality produced by combining different roof levels about an open and walled court.

It is often supposed that the architect arrives at his final design by the arbitrary adoption of a style, by the checking off of requirements and by the method known as "trial and error." It would be interesting to study the exact attitude of architects, and more especially of country house designers, toward precedent. How closely do they rely upon it and to just what extent does it serve as "inspiration"? The value of Old-World architecture does not lie so much in its suitability for reproduction as in its power to give back "inspiration." It also possesses intangible suggestions of ways and means of meeting needs and

of attaining a result with given material and under special conditions. Guy Lowell, after scouring Italy for months in search of farm houses and lesser villas, has this to say: "That a similarity in tastes—to a certain extent a similarity in scenery and in climate—may be reasons why particularly we in America should frequently go to Italy for ideas of decorative detail. "I do not imply," he adds, "that the North European or the North American must in all cases deliberately copy from the Italians. But I maintain that they may well go to Italy for inspiration, as in the past other nations did in the earlier periods of their artistic development."

Good results have not come from the desire to be original or from the desire to disregard what has been done in the past. If the development of architecture is an "age-long" process, then arbitrary invention must lead no further than did our earlier outbreak of modernity. The attitude toward precedent was recently illustrated very aptly by a member of the firm of Mellor, Meigs and Howe. Mr. Meigs was asked to assign a style to one of their houses. "It is an American house," he said. "It is a fusion of influences derived from England, France, Italy and Spain, applied to the rigid block of what may be called modern American Colonial. It is a house built around the main conception of *function*, which with the infinite number of architectural details, elements and mannerisms, which surround all modern designers, have been used as the notes of the scale in music, or the letters of the alphabet; but to classify it as a French house is utterly unwarranted, and some of the architectural elements . . . have no prototype in any country whatsoever."

The house which Mellor, Meigs and Howe designed for Robert W. Tilney, Esq., at Llewellyn Park, East Orange, New Jersey (p. 432), is as elusive as the style that Mr. Meigs described. While it suggests the attributes of the English country house, it is, perhaps, constructed more after the manner of the office traditions of this firm.

Out in the West, steadily growing





*November, 1925*

ARCADE CONNECTING TWO HOUSES AT BROOKLINE, MASS.  
Strickland, Blodget & Law, Architects



*November, 1925*

DOORWAY DETAIL OF A HOUSE AT BROOKLINE, MASS.  
Strickland, Blodget & Law, Architects



from year to year, there has been developing an architectural entity that is traditional and yet restricted to their *locale*. It is unified to the extent that we can perceive that the architects are working together as in a concerted movement. It is not a personal manifestation. Individuals do not stand out above the crowd in the same way as they do in the East, nor is it marked by a disregard for precedent that we frequently see in the Middle States. Furthermore, it is not composed of just those building traditions that were inherited from the days of the Missions.

As has been pointed out elsewhere, "the Pacific Coast States, California, Washington and Oregon, are topographically and climatically separated from the other forty-five States of the Union," but this has not hindered them from going afield for inspiration and suggestion. The Far Western architects have delved into the resources of all styles, but at the same time they have kept in mind what others in their section were doing. However much the California domestic architecture owes to precedent from the romantic days of Spanish occupation—to the low rambling red tile roofed adobe prototypes—it owes infinitely more to acquired forms, to Mexico and Moorish Spain, and to France and Italy. In other words, if you subtract the borrowed elements you have but little left besides the floor arrangement. The Missions held limited possibilities themselves, since they lacked variety and were not entirely adaptable to the arrangement of a house plan. In Mexico there are dwellings and churches with Spanish Baroque motives and Aztec and native Indian workmanship. From Mexico has come the principle of using great blank wall spaces with a concentration of richly encrusted surface decoration in stucco and stone. The architecture of Moorish and Renaissance Spain has been studied for suggestions for tile, carved and painted timber ceilings, wrought iron and the sparkling display of richly colored fabrics and the use of color and gilt on interior sculpture.

As an evidence of avid interest and

tireless search for new ideas, the Allied Architects Association of Los Angeles, as a combined effort of its members, gathered material and has just published a monograph on the previously almost unexplored architecture of Apulia, Abruzzi and Campania in Italy.\*

It would be difficult indeed and even impossible to separate what is native from what is borrowed if such differentiation were necessary. No one could question the propriety of adapting a fountain from old Seville as used in the garden of the residence by George Washington Smith (p. 491), or of combining Moorish columns with the more frankly native features, as shown on page 492, for by this selection from the treasures of the past the modern architect is exercising his age-long privilege.

#### CONDITIONS THAT MODIFY AND DIFFERENTIATE THE AMERICAN COUNTRY HOUSE

Changed economic as well as social conditions have played an active determining part in first emphasizing the importance of the country house and second in altering the design and the plan. The rise in city land values as well as the advance in building costs has driven the city dweller to the country. This trend was aided by the unprecedented development of railroad and motor transportation during the last three decades. The city dwellers of Fifth Avenue, New York, and of similar select residential sections of other cities are no longer inclined to maintain a city and country house, even though they may be capable of doing so. The day of the town house for the middle class and even for the wealthy has passed. For them the city apartment, compact and easily operated with a minimum of servants, suits their needs and convenience for the few winter months, while the country house has become of in-

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\**Farm Houses and Small Provincial Buildings in Southern Italy*. By Marian O. Hooker, text by Myron Hunt and K. Hooker. Published by The Allied Architects Association of Los Angeles, 1925.



creased importance as a home for the greater part of the year.

This drift to the country is by no means restricted alone to the cities of the East; it is nation-wide. Chicago, St. Louis, Los Angeles, San Francisco and Seattle have all witnessed the same abnormal phenomenal growth of suburban and extra-suburban sections.

While land values were mounting within the city, various conditions surrounding the city were favorable to the movement toward the country. We allude to the case of New England, where many farms were abandoned as no longer profitable for agriculture. The greater potentialities of the great Middle West with its richer soil and enormously greater acreage, together with the aid of the railroads in flooding the markets with Western wheat and other agricultural produce, have emphasized the inefficiency of cultivating the small and less fertile tracts and have deprived the lesser farmer of a livelihood.

But labor, particularly scarce and costly since the war, has also been a cause for the abandonment of what were formerly rural farms and for their conversion into suburban tracts for suburban development and country house sites.

The motor car has brought the country closer to the city by making land at a considerable distance from the city available for development. We need only mention in passing the growth of the national movement of "out door life" and the desirability for greater freedom, better air, recreation and seclusion.

While there has been a marked stimulus in country house building, a swing toward economy in building operations is also evident. The increased cost of building during and since the war has not checked the volume of building operations, but a greater economy has been reflected in a growing simplification of planning with smaller sizes for rooms, in the elimination of some of the rooms, and in the reduction of the space devoted to service. Design, also, has shown modifications, which are expressed in the direction of greater simplicity with a greater use of inexpensive and native

materials, with less emphasis on cut stonework and more emphasis on form. In architecture, as in art, changes occur with the changed conditions of living. The war with its economic changes has stimulated building to a marked degree, but at the same time it has unmistakably altered our façades.

An increase in economy and the elimination of non-essentials must follow from the disproportionate ratio of increase in building costs to the wage increase. Building costs have advanced 137 per cent from 1913 to 1925, while the salary of the middle class has advanced but 93 per cent. The expenditures of the wealthy have also tended toward economy, since the taxation of large incomes and the heavy inheritance tax have operated to check building extravagance or have discouraged the building of a "retreat as a luxury."

Other equally modern economic factors may be cited as influencing the building of the country house. The need for rapidity in building operations has been attended by a falling off in quality of workmanship and in character. This, and the difficulties in securing capable craftsmen, has laid stress upon the simpler ways of building walls, trimming, and of performing other building processes. Or it has resulted in the elimination of some operations or features. As an instance, wood panelling for interior walls has been used with a noticeable infrequency in recent years. This is because there has been a difficulty in obtaining good woodworkers. In the place of wood panelling, plaster in different textures and different shades appears to have attained considerable favor at the present time.

Practical requirements as well as economic considerations have produced the characteristic country house plan. The open site, which is usually selected, at once imposes a broadened treatment and a more open arrangement of divisions and compartments. Rooms are laid out in such a way as to extract the utmost in outlook and relation to landscape, existing planting or proposed arrangement of grounds. The desire for immediate effects has placed a premium upon wooded

tracts that have a ready-made naturalistic setting. The location of native trees has frequently been the key to the solution of a plan. The value of tree masses as a background for a house appears to have influenced the architect, Robert R. McGowin, in devising the L arrangement shown on p. 422. The plan of the residence for Joseph W. Campbell at Pasadena, California, by Roland E. Coate (see p. 488), is skillfully fitted to the site so as to make the most of a single live oak tree, situated to the rear of a confined lot. This shaded garden is enclosed by a low wall, with the main axis of approach passing through a patio, a loggia and the living-room. One can well imagine the vista to be obtained from this living-room by looking out through the patio to the garden with its dominating tree.

As a result of the increased spaciousness imposed by the open site, there is a greater freedom in the disposition of the separate divisions of the house. The openness generally makes possible the isolation of the service division—the kitchen, servants' dining-room, servants' bedroom and baths, as well as other distinctly subordinate features—to a separate wing. In some instances this takes the form of an L as on p. 422, or of a variation of the L on p. 482. The T-shaped plan with an angle of the house at both the front and rear may be advantageously used with a diversified exterior in the direction of the approach and toward the garden.

It is impossible to characterize fully the prevailing practice in house planning,

since so much depends upon the lay of the ground, the nearness of neighbors, the effect desired and the many other modifying conditions. The rambling house is frequently but one-room-thick, as on page 465. Such a plan, while having more outside rooms to keep warm in winter and more walls to build, has the advantage of better ventilation and light and at the same time affords a more flexible adjustment of plan to its site. An irregular site may make it possible

and necessary to project the living-room at an angle of 45 degrees with the general direction of the plan (see page 440). The value of terraces in connection with a sloping site is effectively illustrated in the house for W. H. Peters, Esq., at Pasadena, California, by Marston, Van Pelt and Maybury (p. 483).

Houses that face in one direction, as frequently occurs when the garden is at one side, have the approach on the side opposite the garden or at one end. In order to relate the distinctly living part of the house to the

direction of the landscape view, living-room, library and dining room are placed on the garden side and are joined to it by loggias and terraces.

The placing of the main stairway near the center of the house persists, with usually the traditional double flight of steps and landing. There is, however, a tendency in recent years that seeks to attain a fresher effect by the use of wrought iron balustrades and by departures from the slender proportion of Georgian balusters (p. 435). Perhaps the



Garden of George Brown, Esq., Rome, N. Y.  
Ruth Dean, Landscape Architect



most novel and daring of the examples illustrated in this issue is the stairway at Forest Hills, New York, by the architect, A. L. Harmon (p. 473).

The garage, which has been the bugbear of many designers, is coming to be treated with increasing uniformity. It has become an accepted adjunct of the house and is almost never placed as a separate and detached part of the plan. On the exterior the garage is accepted frankly as a part of the composition and is invariably made to compose with an irregular grouping. In some instances the approach to the main entry is on the same side as the garage entrance, as with the house by White & Weber (p. 444), and with the arrangement by Arthur Loomis Harmon (p. 474). The illustration on p. 413 shows the motor entrance to the garage at one side, entirely separate and without relation to the house entrance.

It is now seldom that the design of a country house is undertaken without the services of the landscape architect. This is in contrast with the practice of a brief generation ago, when the architect and landscapist were working at cross-purposes. It was then considered that the "house was one thing and the grounds quite another." It would have been considered an act of arrogance for the landscape specialist to criticize the placement of the house or to enter into the consideration of its features as they might relate to the grounds. The country house cannot be designed with success without a recognition of the enhancing value of its surroundings. The

surroundings comprehend the landscape, dependent buildings and the cultural atmosphere of the period. The success of a house rests on considerations "deeper than stones or brick and mortar, trees and flowers."

Frederick Law Olmsted, Sr., was the first to develop the characteristic American landscape by using several picturesque scenes. This was done by the creation of enclosures or the closely "hedged salons," instead of the broad

expanses of turf and the large groups of trees characteristic of the English design. The result was derived from the peculiarities of the American topography. It is also partly a reaction against a "degenerate formal" art from abroad. As a matter of fact, there is no tradition in America for the strictly formal garden creations that have been borrowed from Italy and France. The small, semi-formal areas of lawn, bordered by hedges and planting and with a circulation from loggias, terraces or paths, as in the



Garden of George Brown, Esq., Rome, N. Y.  
Ruth Dean, Landscape Architect

work of Miss Ruth Dean (p. 412), has not required a strict formality or relationship with any major or minor axis.

With suburban houses where the design of neighboring houses may detract from one another, there is an advantage in having a harmony in garden design. Plots of ground may be developed jointly by two neighbors with a resulting effect of uniformity and spaciousness. This was done with two dwellings at Wilmette, Illinois, by Philip B. Maher, who successfully connected two residences by a





*Photo, Amemiya*

The Hedged Salon



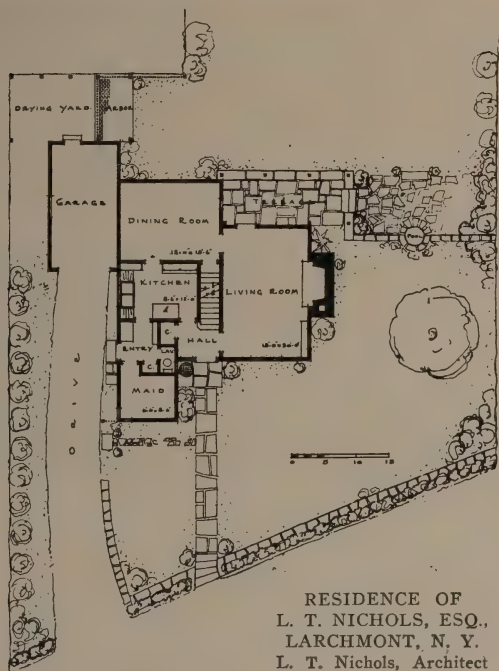
*Photo, Amemiya*

Garden View  
RESIDENCE OF GEORGE BROWN, ESQ., ROME, N. Y.  
Aymar Embury, Architect  
Ruth Dean, Landscape Architect

November, 1925



North Front and West End



RESIDENCE OF  
L. T. NICHOLS, ESQ.,  
LARCHMONT, N. Y.  
L. T. Nichols, Architect

First Floor Plan





Garden Terrace  
RESIDENCE OF W. ROLAND DUNSMORE, ESQ., LOS ANGELES, CALIFORNIA  
Webber, Staunton & Spaulding, Architects

November, 1925

sunken garden. The houses, it will be seen, are identical in plan except that they are reversed so as to bring the living room and sun room of each house

toward the garden development. (See pages 450 and 451.)

Looking at the American country house historically, it is interesting to see



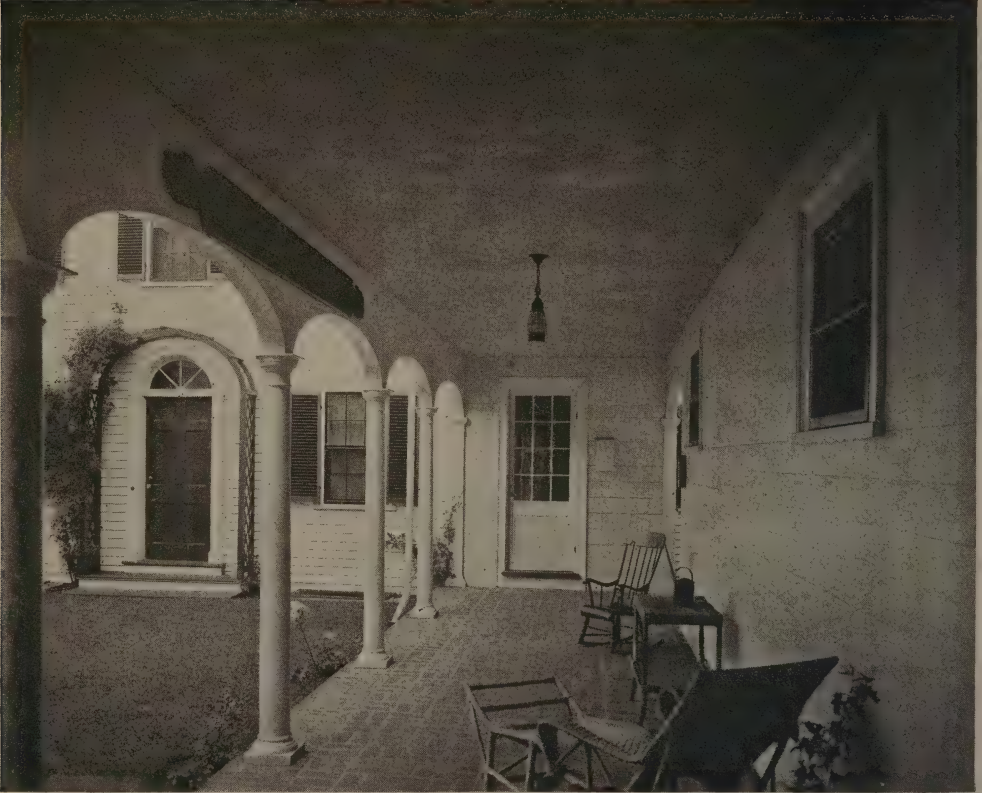


Fountain in Loggia  
RESIDENCE OF W. ROLAND DUNSMORE, ESQ., LOS ANGELES, CALIFORNIA  
Webber, Staunton & Spaulding, Architects

November, 1925

how far we have travelled in a brief three decades. The architect, generally speaking, is becoming more sure of himself, increasingly cautious and more

sophisticated. Improved taste has quickened his judgment. He is not so prone to-day, as in the nineties, to perform experiments in many modes, and fortunately



Porch  
HOUSE AT BROOKLINE, MASS.  
Strickland, Blodget & Law, Architects

his quest for the purely romantic has flagged. There has come about a settling down to a few chosen styles that are influenced to an increasing degree by aesthetic conditions, by appropriateness and even by the desire to gain a local expression through the medium of local materials. The architect is less willing than heretofore to be annoyed by the whims of the client of one week who demands a replica of a French château and later by another whose heart is set upon an Italian villa. Architects are insisting upon personal expression and many have evolved a personal or firm manner to which they stubbornly adhere and over which they exercise a specialization and mastery. In places there is also a unity of effort, a combination of artistic forces, as is the ledge-stone section of Philadelphia and in the equally impressive and

widespread movement in the Spanish area of California. The pooling of forces and the homogeneity of results is a glimmer of hope in our country house architecture. It is in this sense of "unified movement," rather than in the individual successes of isolated examples, that progress may be recognized.

We have attempted to analyze the components of the styles and have suggested the trend which at best can only be roughly surmised. Much less can we safely appraise our current country house architecture. Aside from the futility of judging our endeavor without the mellowing advantage of a few years' perspective, and without knowing whence it may be leading, we are confronted with the thought that no architecture has been raised up suddenly out of newness to a notable era in creative art.





*Photo, Philip B. Wallace*

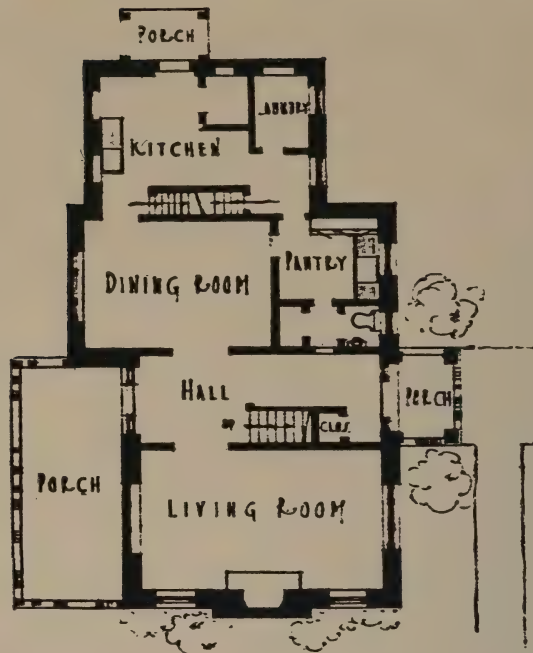
*November, 1925*

RESIDENCE OF A. DOUGLAS OLIVER, ESQ., GERMANTOWN, PA.

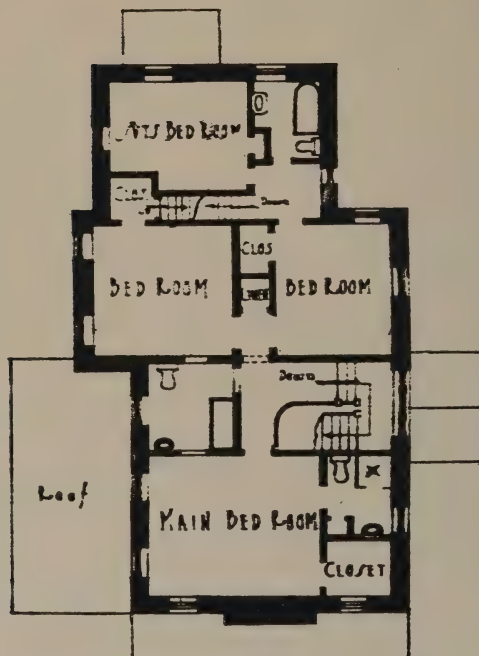
Carl A. Ziegler, Architect

[417]





First  
Floor  
Plan



Second  
Floor  
Plan

RESIDENCE OF A. DOUGLAS OLIVER, GERMANTOWN, PA.

Carl A. Ziegler, Architect

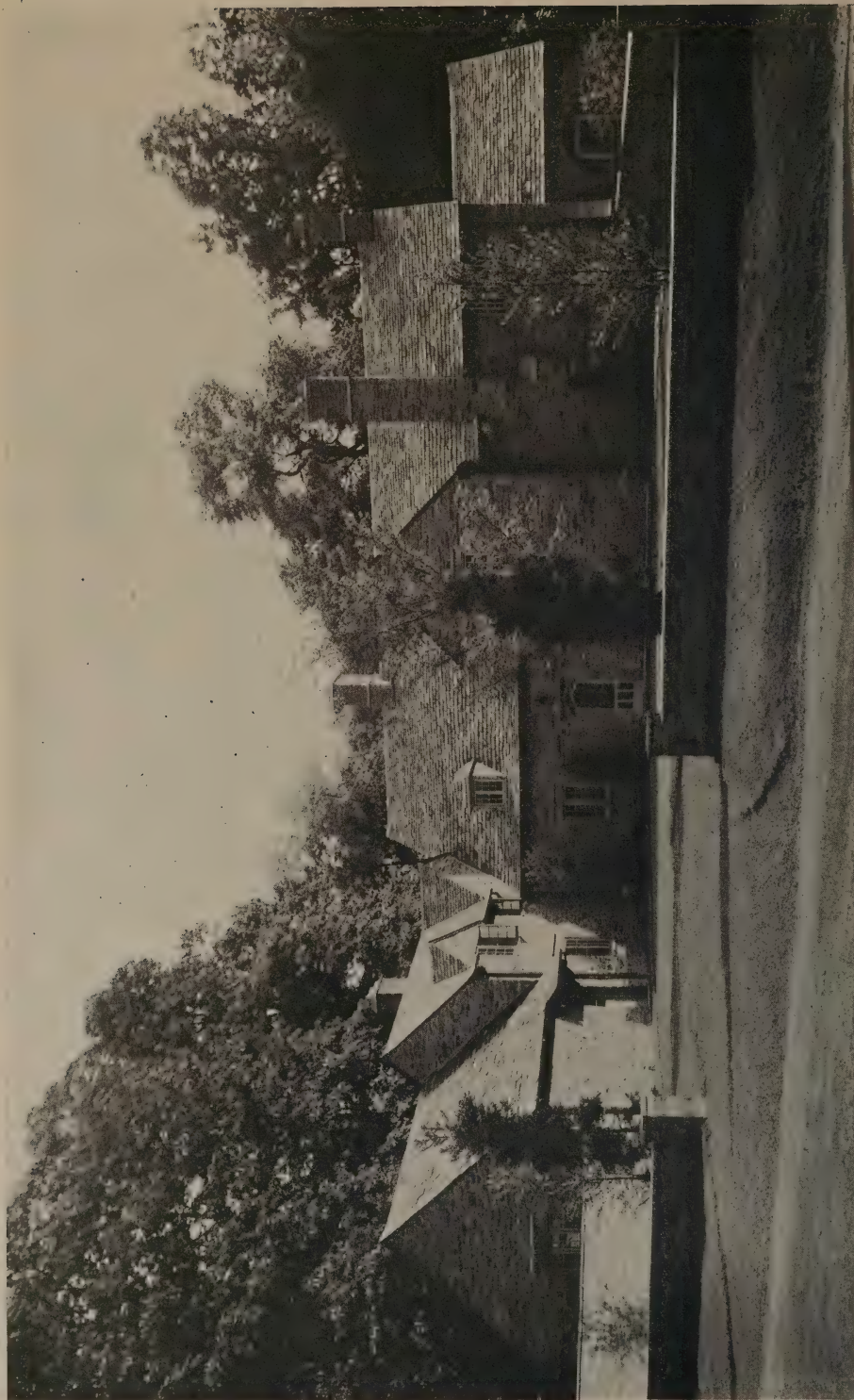


*Photo, Philip B. Wallace*

• November, 1925

RESIDENCE OF A. DOUGLAS OLIVER, GERMANTOWN, PA.

Carl A. Ziegler, Architect

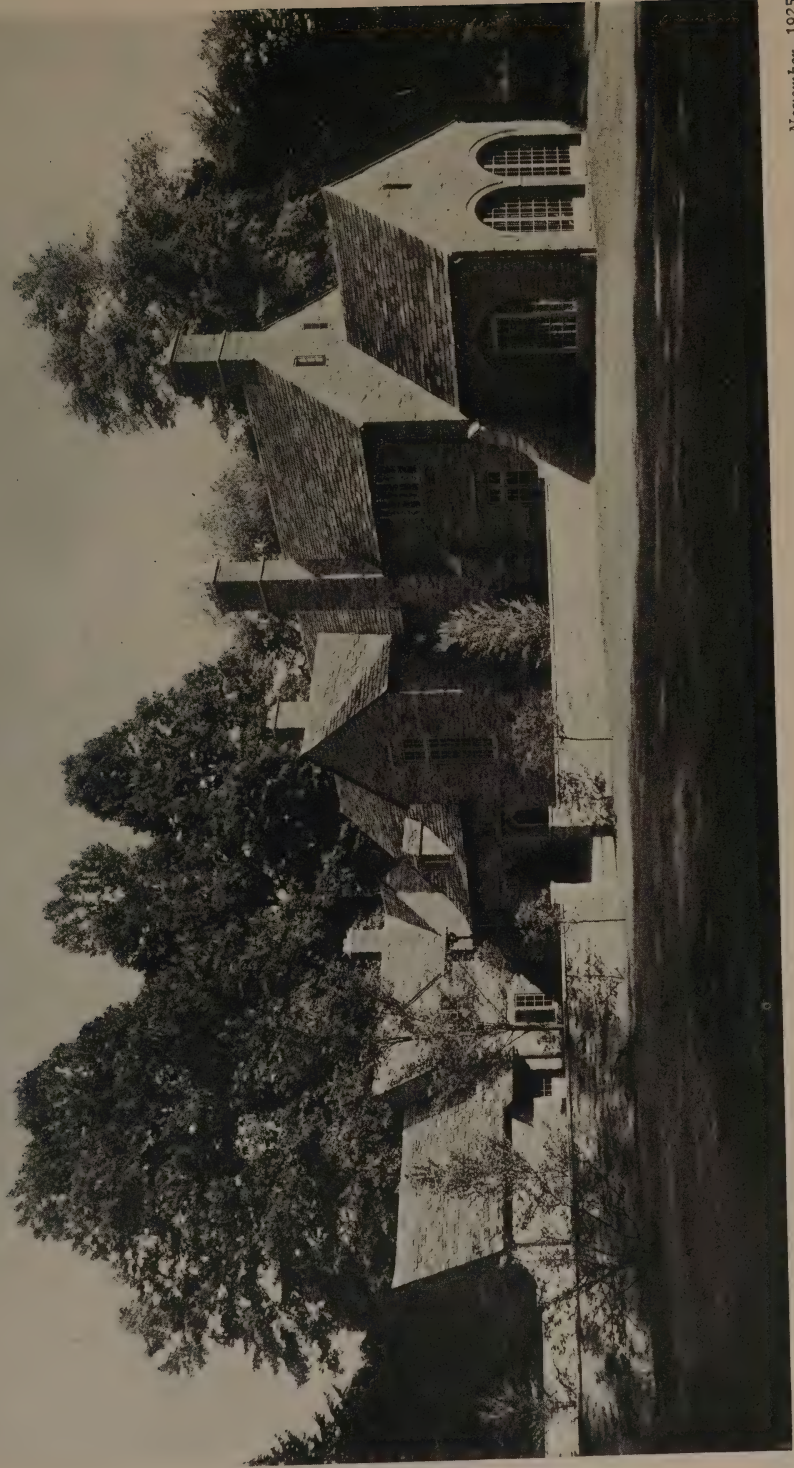


*Photo, Philip B. Wallace*

RESIDENCE OF STAUNTON B. PECK ESQ., CHESTNUT HILL, PA.  
Robert R. McGoodwin, Architect

*November, 1925*

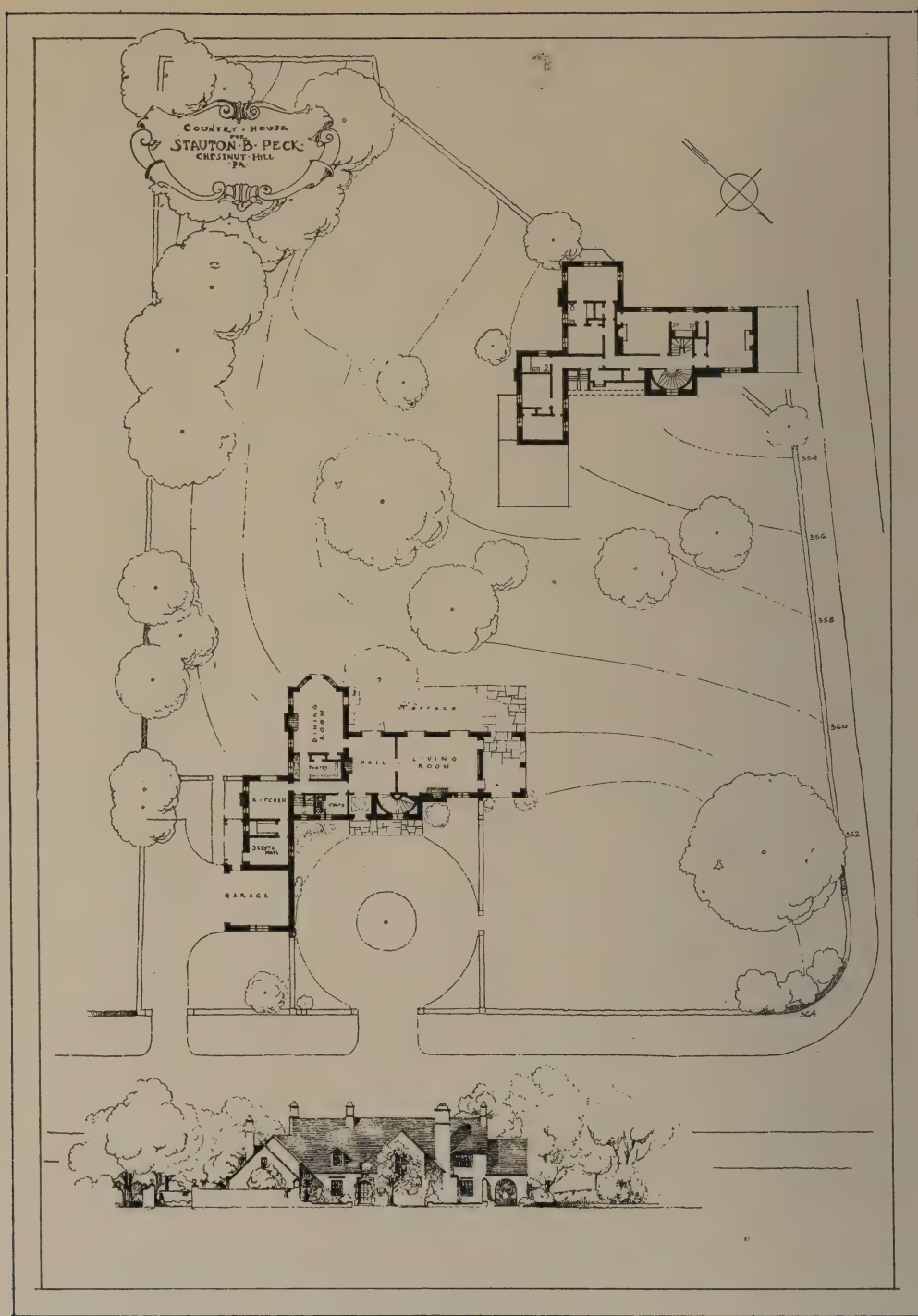




*Photo, Philip B. Wallace*

RESIDENCE OF STAUNTON B. PECK ESQ., CHESTNUT HILL, PA.  
Robert R. McGoodwin, Architect

*November, 1925*



RESIDENCE OF STAUNTON B. PECK ESQ., CHESTNUT HILL, PA.  
Robert R. McGoodwin, Architect





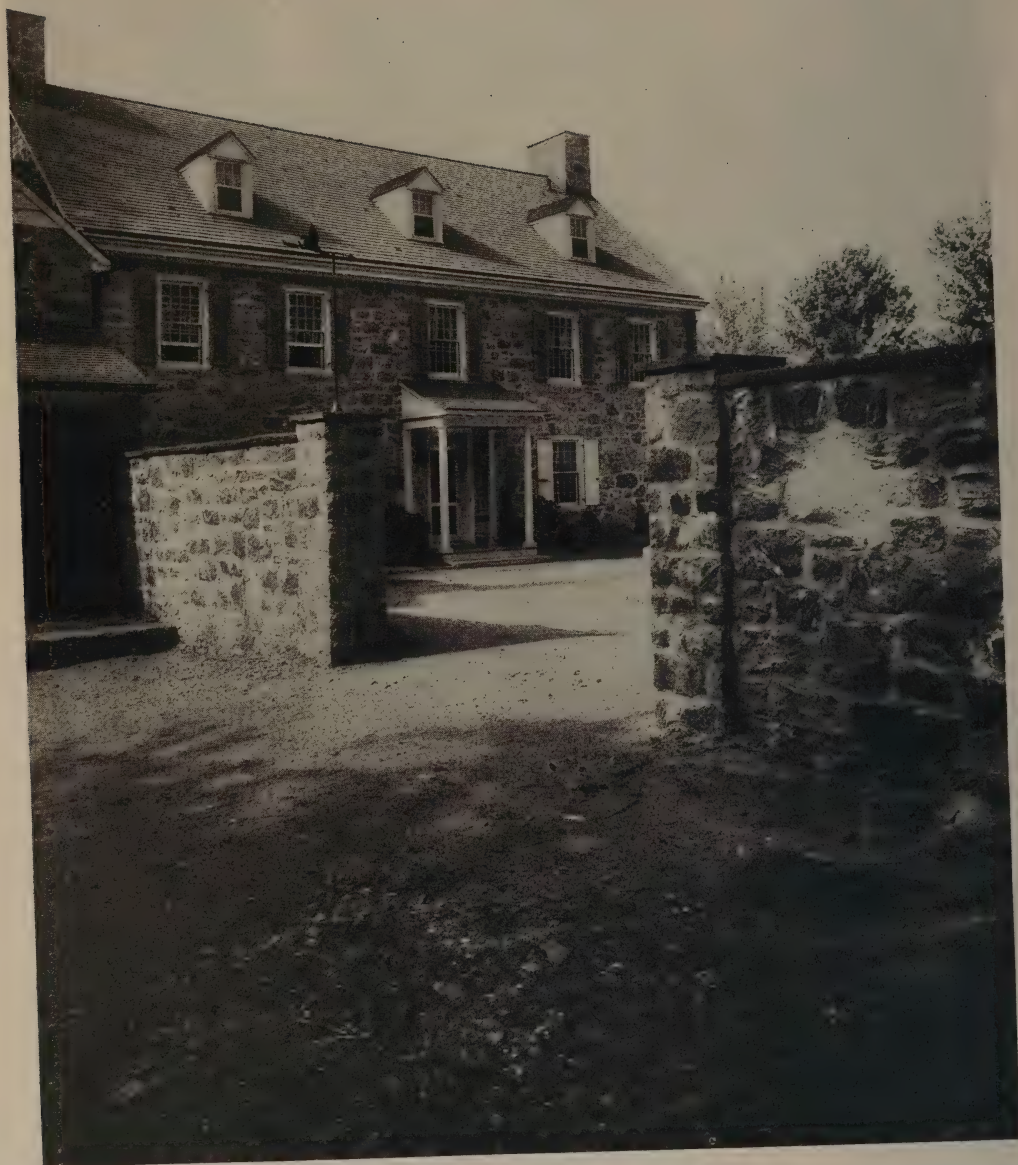
*Photo, J. Wallace Gilies*

*November, 1925*

RESIDENCE OF CHARLES C. TOWNSEND, ESQ., ARDSLEY-ON-THE-HUDSON, N. Y.

Jas. C. MacKenzie, Jr., Architect





*Photo, J. Wallace Gillies*

*November, 1925*

RESIDENCE OF CHARLES C. TOWNSEND, ESQ., ARDSLEY-ON-THE-HUDSON, N. Y.

Jas. C. MacKenzie, Jr., Architect

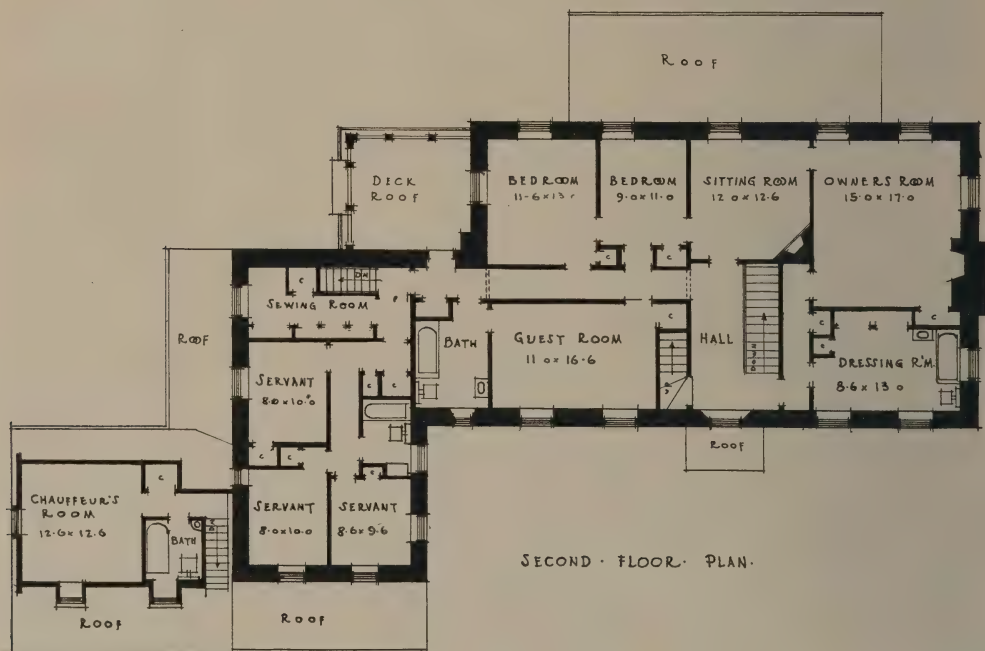
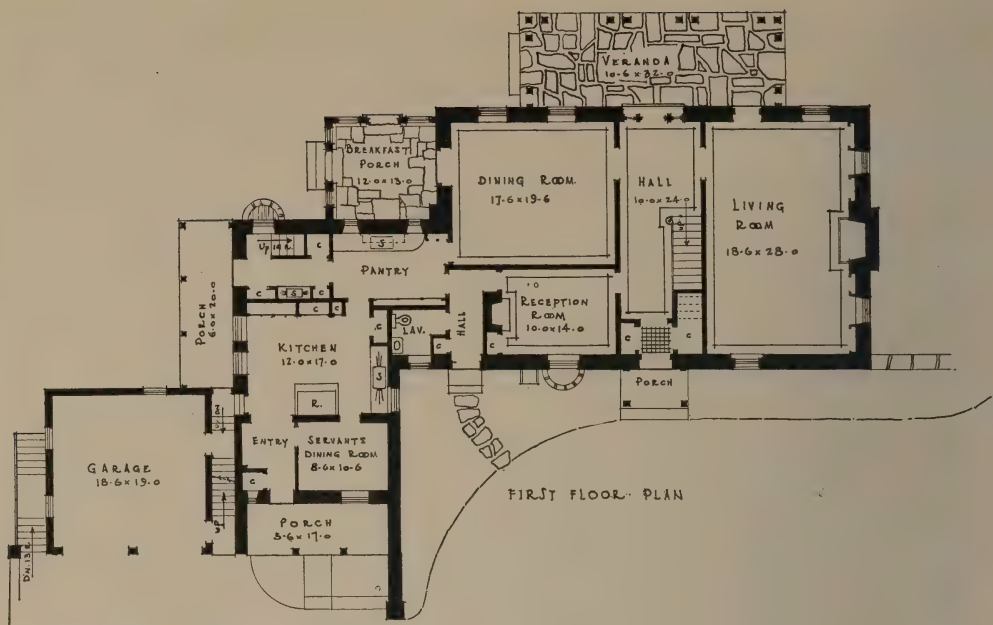


*Photo, Kenneth Clark*

*November, 1925*

The Living Room  
RESIDENCE OF CHARLES C. TOWNSEND, ESQ., ARDSLEY-ON-THE-HUDSON, N. Y.

Jas. C. MacKenzie, Jr., Architect



RESIDENCE OF CHARLES C. TOWNSEND, ESQ., ARDSLEY-ON-THE-HUDSON, N. Y.

Jas. C. MacKenzie, Jr., Architect





East End of House



South or Garden Front

*November, 1925*

RESIDENCE OF FREDERICK DRAYTON, ESQ., VILLA NOVA, PA.  
Willing, Sims & Talbutt, Architects

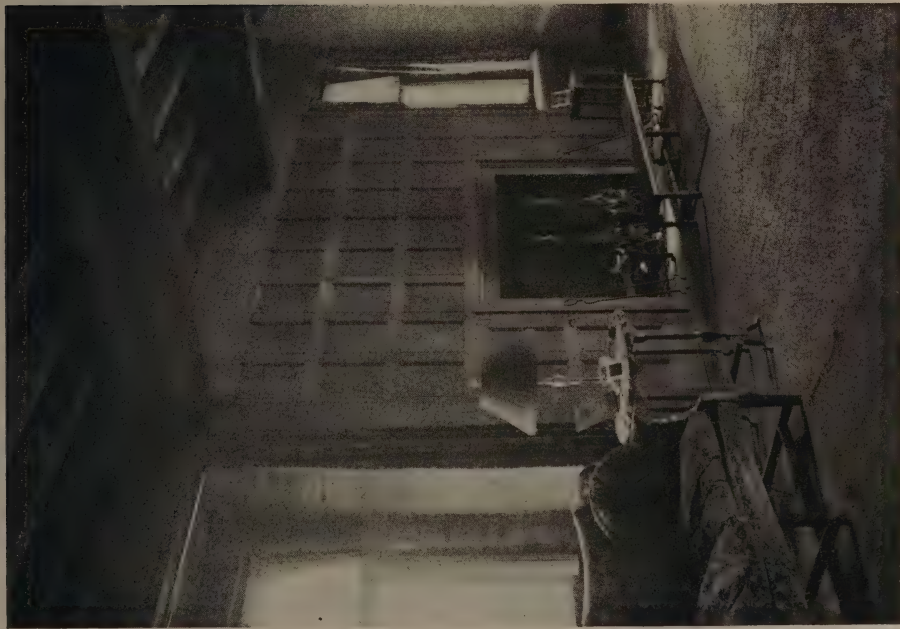


Balcony, Detail, Garden Front  
RESIDENCE OF FREDERICK DRAYTON, ESQ., VILLA NOVA, PA.



Gate into Forecourt  
RESIDENCE OF FREDERICK DRAYTON, ESQ., VILLA NOVA, PA.  
Willing, Sims & Talbutt, Architects  
November, 1925





Living Room Fireplace

RESIDENCE OF FREDERICK DRAYTON, ESQ., VILLA NOVA, PA.  
Willing, Sims & Talbutt, Architects

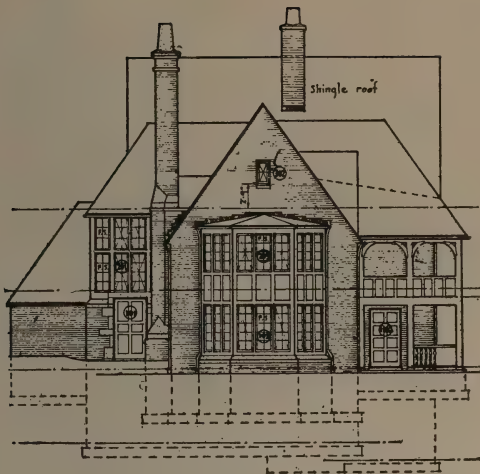


North Front

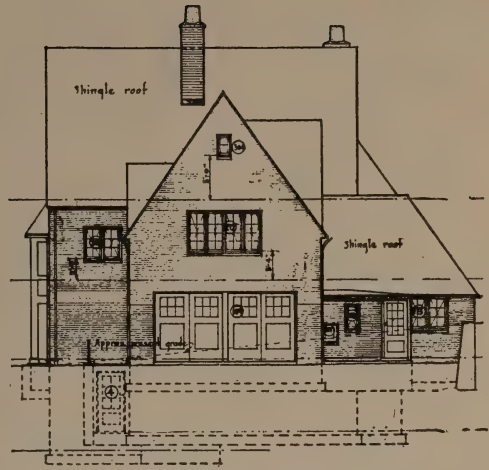
November, 1925







Southwest Elevation



Northeast Elevation



Southeast Elevation

RESIDENCE OF ROBERT W. TILNEY, ESQ., LLEWELLYN PARK, EAST ORANGE, N. J.  
Mellor, Meigs & Howe, Architects

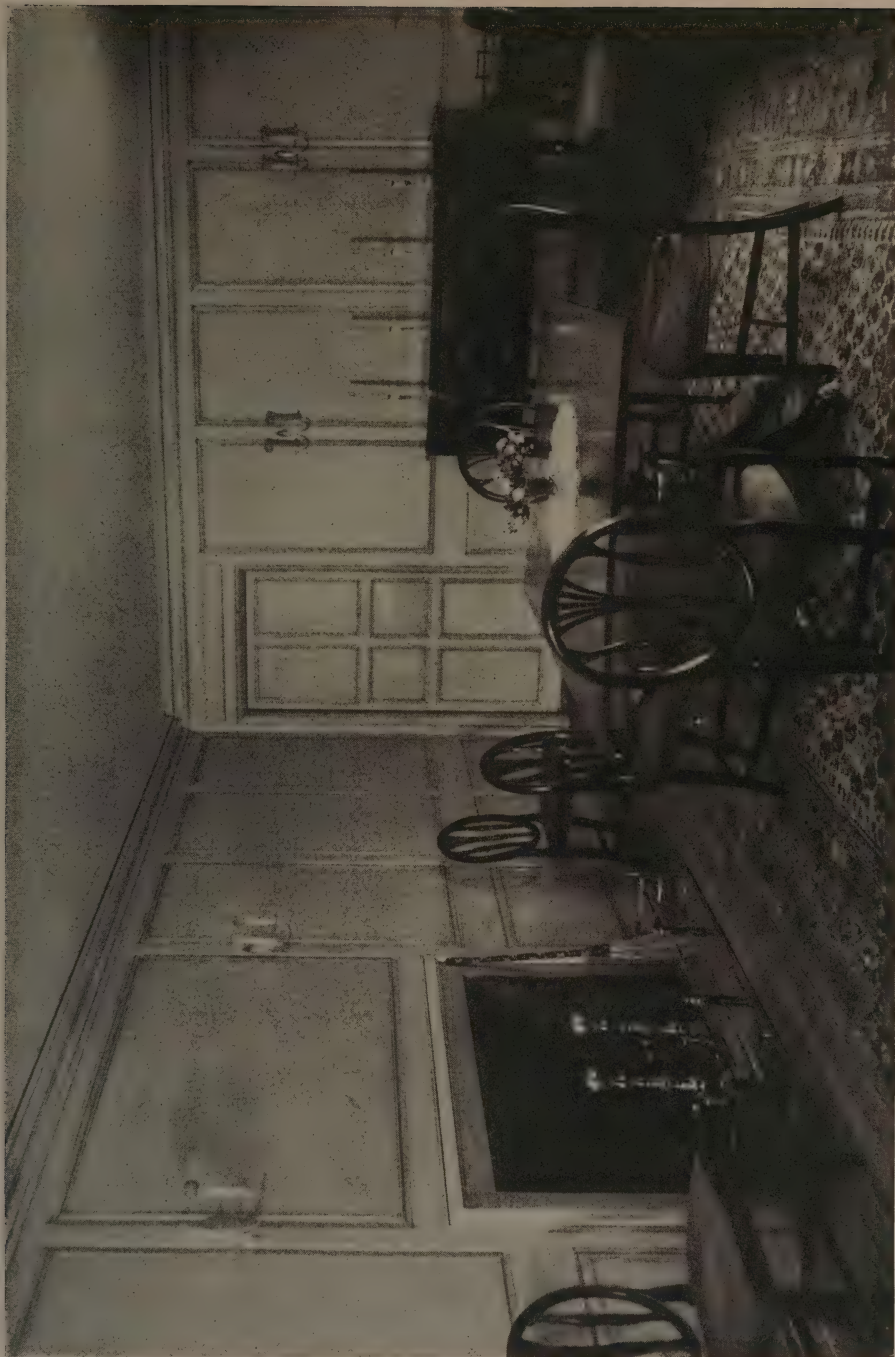


*Photo, Van Anda*

Front Elevation  
RESIDENCE OF ROBERT W. TILNEY, ESQ., LLEWELLYN PARK, EAST ORANGE, N. J.  
Mellor, Meigs & House, Architects

*November, 1925*





*Photo, Van Anda*

Dining Room  
RESIDENCE OF ROBERT W. TILNEY, ESQ., LLEWELLYN PARK, EAST ORANGE, N. J.  
Mellor, Meigs & House, Architects

*November, 1925*



*Photo, Van Ande*

Detail of Stairway

*November, 1925*

RESIDENCE OF ROBERT W. TILNEY, ESQ., LLEWELLYN PARK, EAST ORANGE, N. J.

Mellor, Meigs & House, Architects

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*Photo, Van Ande*

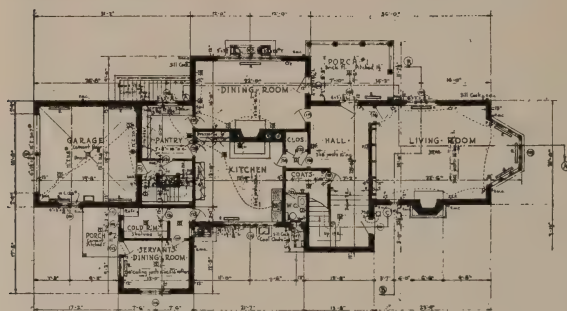
*November, 1925*

Stairs from Second Story  
RESIDENCE OF ROBERT W. TILNEY, ESQ., LLEWELLYN PARK, EAST ORANGE, N. J.  
Mellor, Meigs & House, Architects

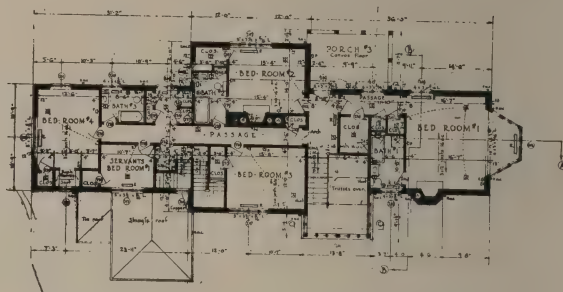




Photo, Van Anda



First Floor Plan



Second Floor Plan

RESIDENCE OF ROBERT W. TILNEY, ESQ., LLEWELLYN PARK, EAST ORANGE, N. J.  
Mellor, Meigs & House, Architects



*Photo, Kenneth Clark*

RESIDENCE OF H. G. STREAT, ESQ., BRONXVILLE, N. Y.  
Lewis Bowman, Architect

*November, 1925*





*Photo, Kenneth Clark*

RESIDENCE OF H. G. STREAT, ESQ., BRONXVILLE, N. Y.  
Lewis Bowman, Architect

*November, 1925*

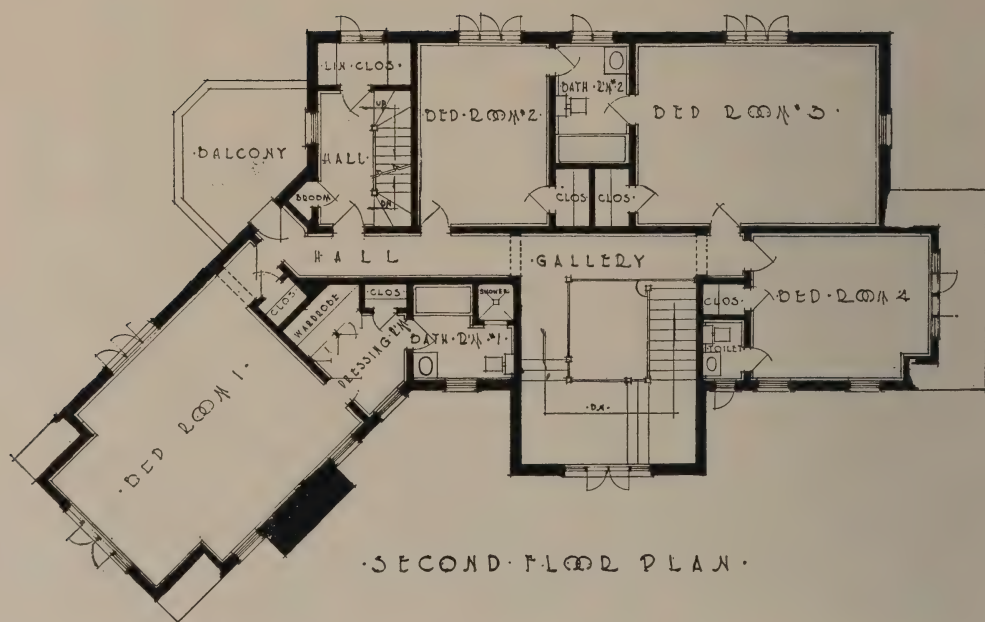
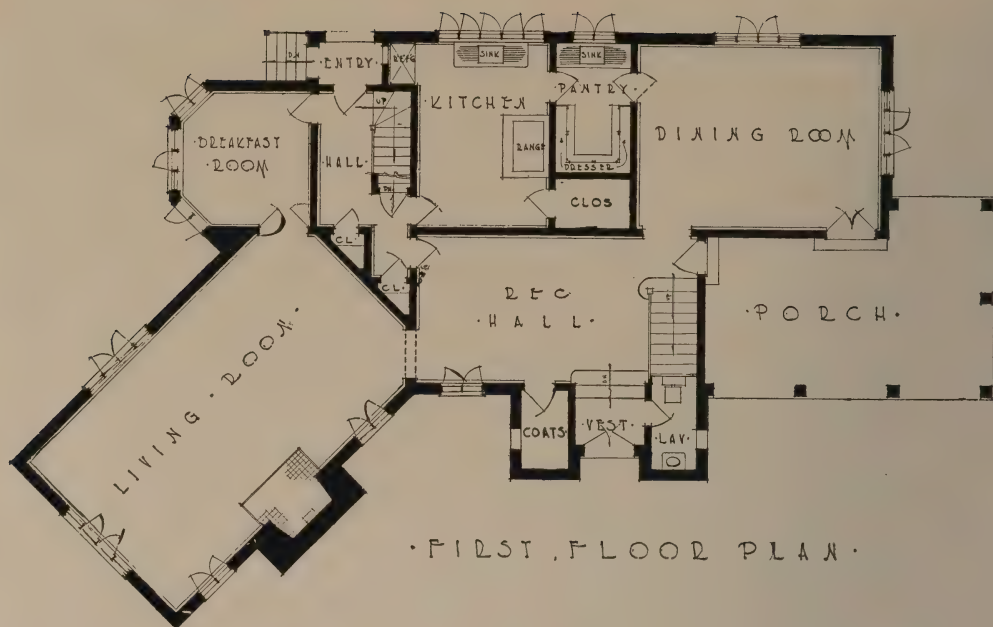




*Photo, Kenneth Clark*

RESIDENCE OF H. G. STREAT, ESQ., BRONXVILLE, N. Y.  
Lewis Bowman, Architect

*November, 1925*



RESIDENCE OF H. G. STREAT, ESQ., BRONXVILLE, N. Y.  
Lewis Bowman, Architect



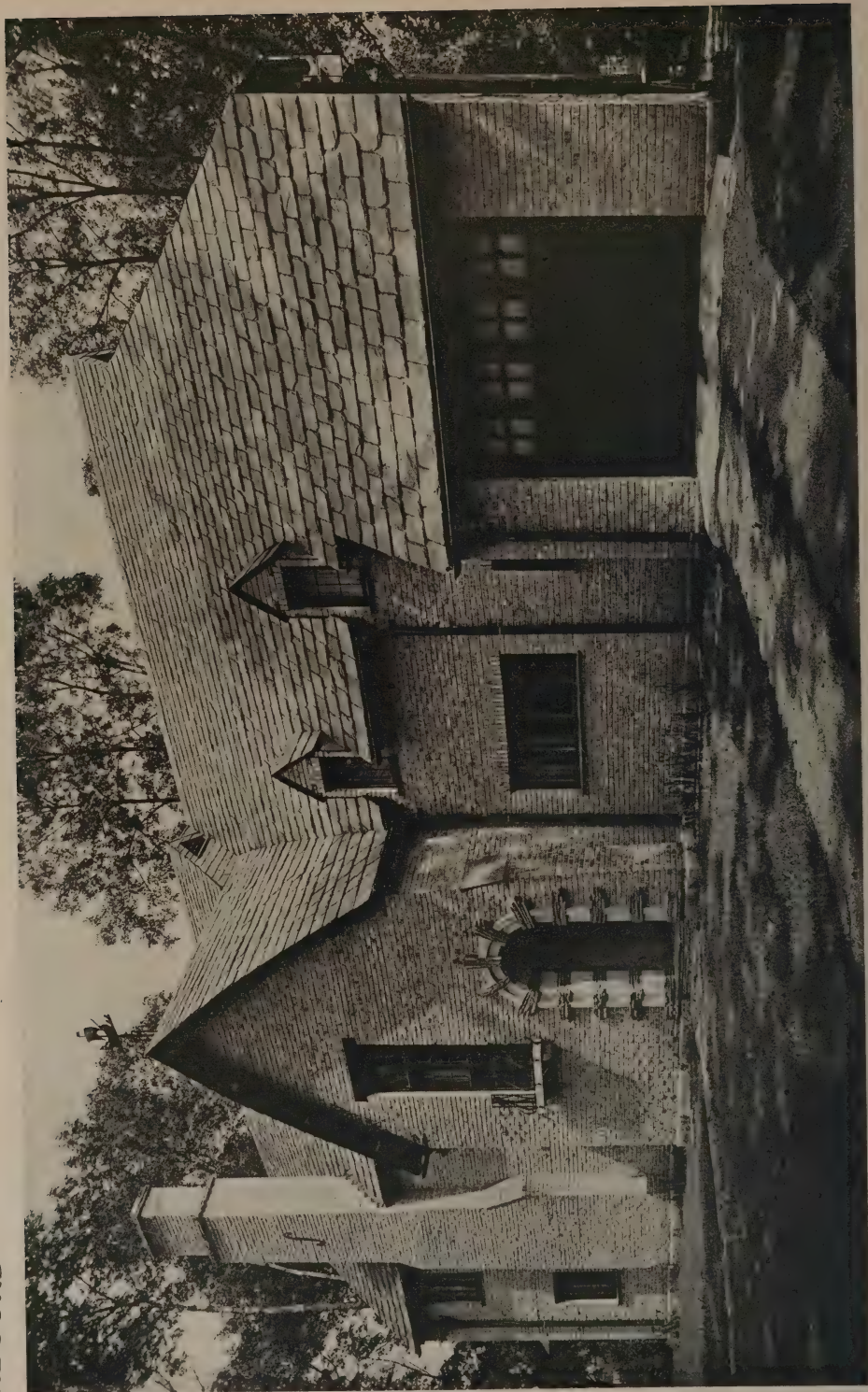


*Photo, Trowbridge*

*November, 1925*

RESIDENCE OF ERNEST H. BURGESS, ESQ., KENILWORTH, ILLINOIS  
White & Weber, Architects



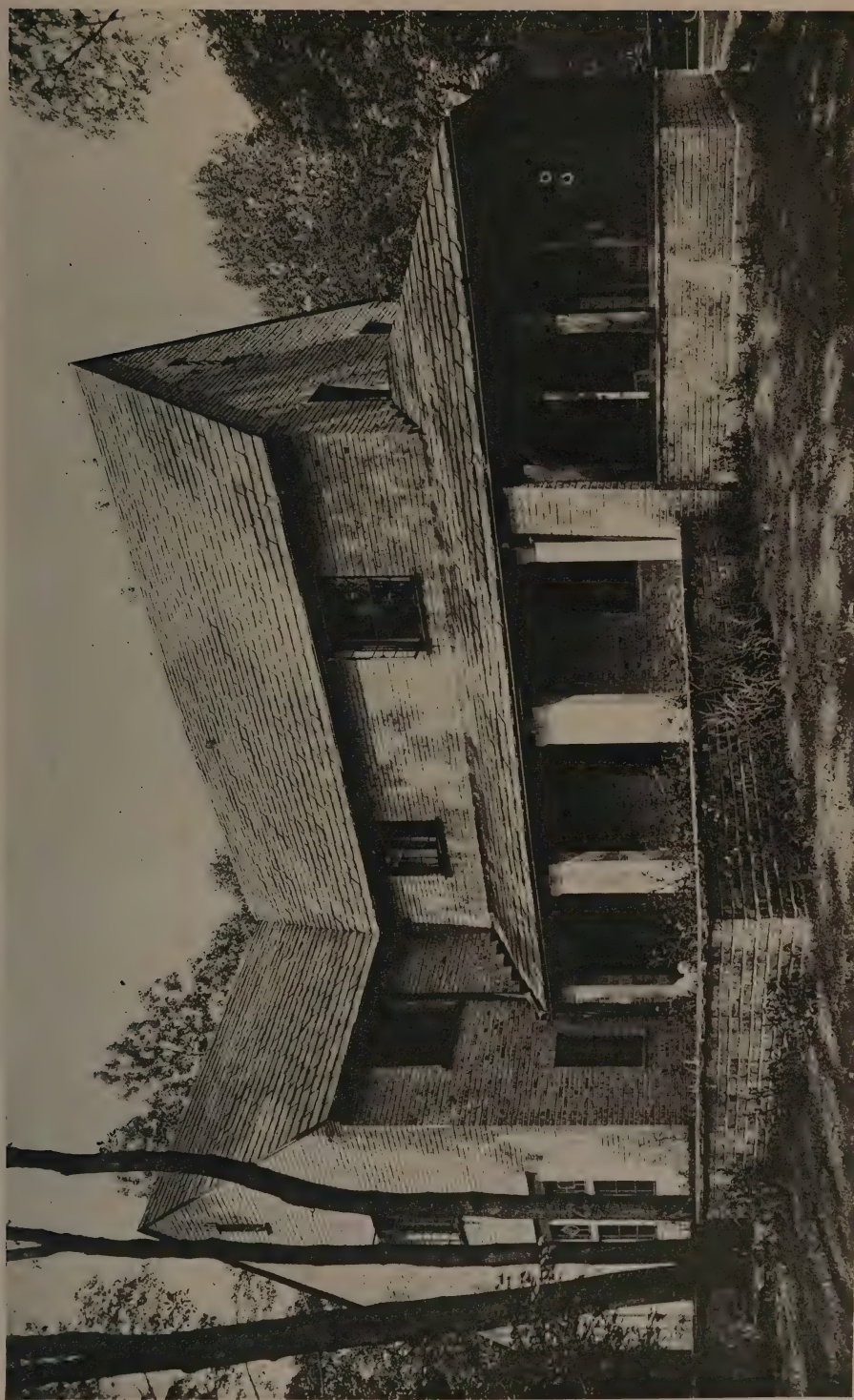


*Photo, Troubridge*

RESIDENCE OF ERNEST H. BURGESS, ESQ., KENILWORTH, ILLINOIS  
White & Weber, Architects

*November, 1925*

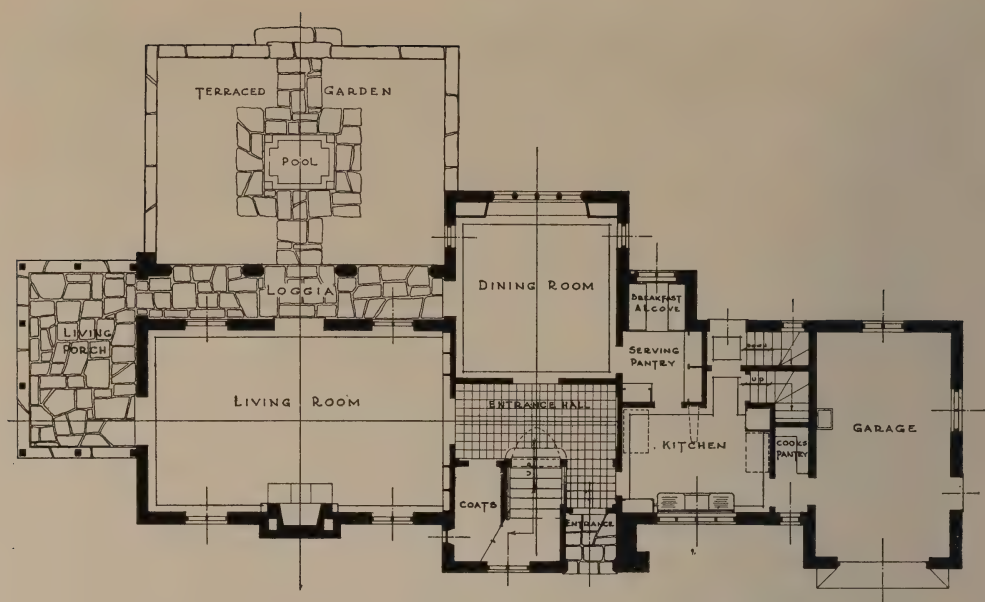




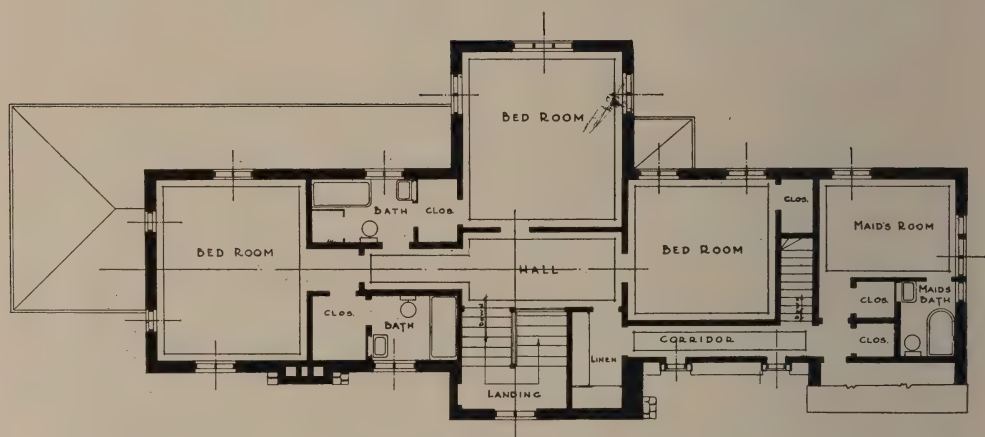
*Photo, Trowbridge*

RESIDENCE OF ERNEST H. BURGESS, ESQ., KENILWORTH, ILLINOIS  
*White & Weber, Architects*

*November, 1925*



First Floor Plan



Second Floor Plan

RESIDENCE OF ERNEST H. BURGESS, ESQ., KENILWORTH, ILLINOIS  
White & Weber, Architects

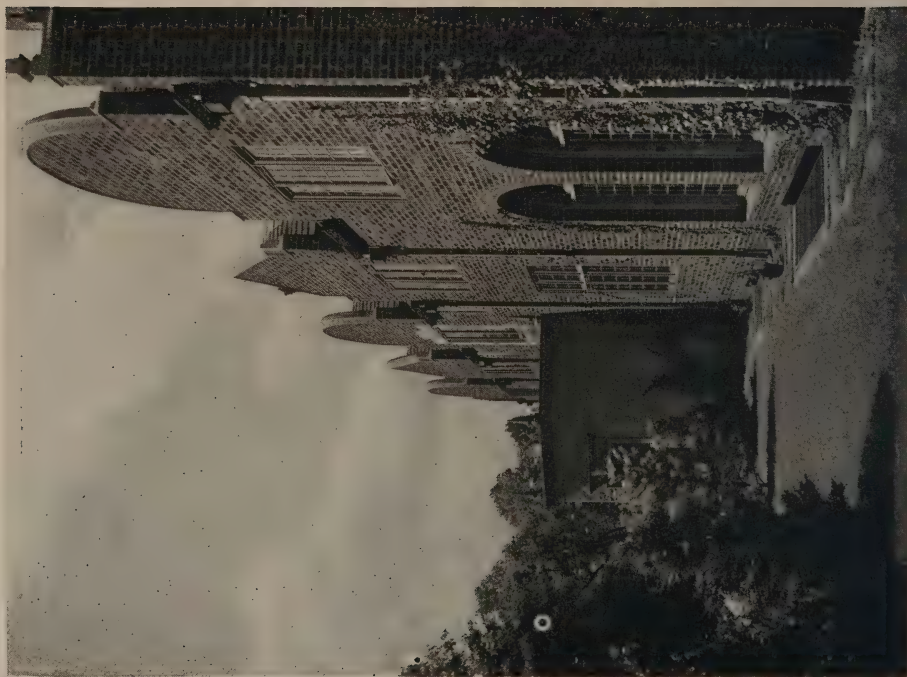




*Photo, Trowbridge*

*November, 1925*

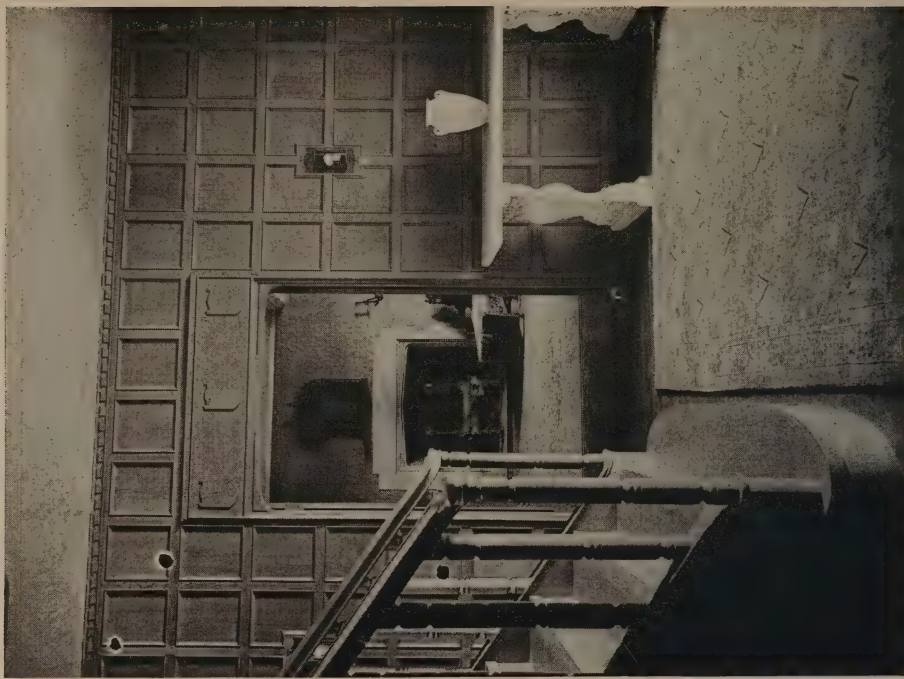
RESIDENCE OF ERNEST H. BURGESS, ESQ., KENILWORTH, ILLINOIS  
White & Weber, Architects



*Photo, Kenneth Clark*

RESIDENCE OF WM. HAMMATT DAVIS, ESQ., LAWRENCE PARK WEST, BRONXVILLE, N. Y.  
Clark & Arms, Architects

*November, 1925*





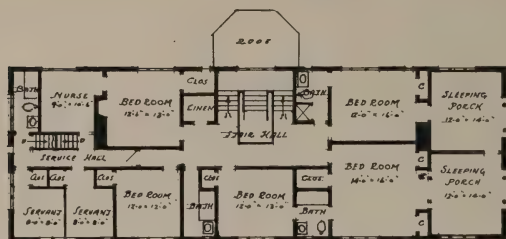


*Photo, Kenneth Clark*

RESIDENCE OF WM. HAMMATT DAVIS, ESQ., LAWRENCE PARK WEST, BRONXVILLE, N. Y.  
Clark & Arms, Architects

*November, 1925*





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Photo, Kenneth Clark

Doorway Detail

November, 1925

RESIDENCE OF WM. HAMMATT DAVIS, ESQ., LAWRENCE PARK WEST, BRONXVILLE, N. Y.

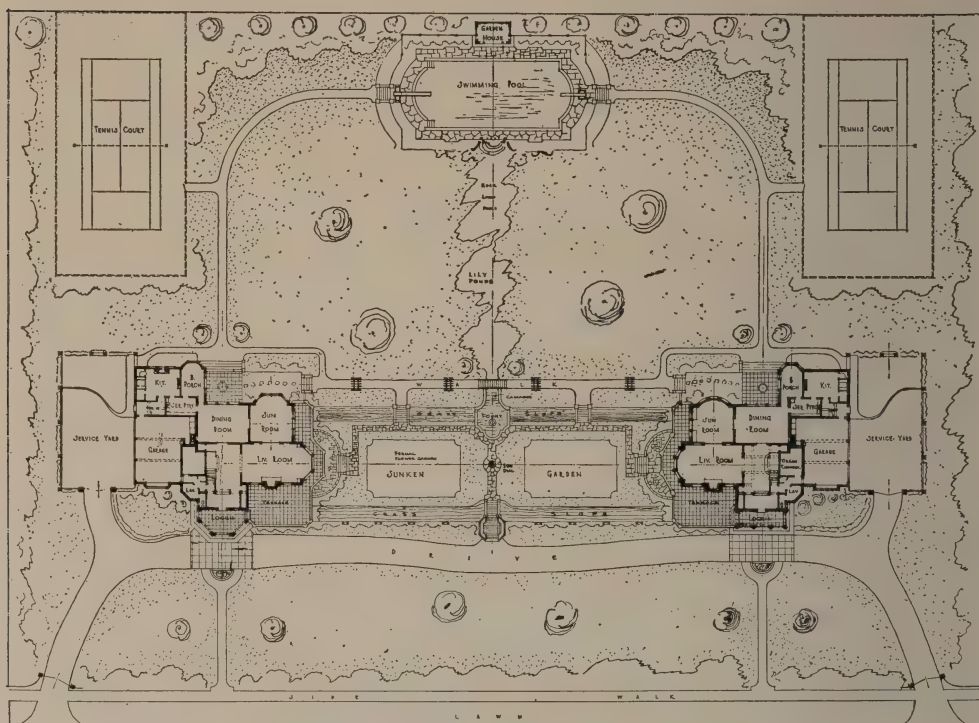
Clark & Arms, Architects





Photo, Henry Fuermann

Two suburban residences joined by a sunken garden. Though identical in plan except reversed, the houses are varied in exterior with the same general style following throughout the entire development.



November, 1925

Combined Treatment of two residences at Wilmette, Illinois

RESIDENCES OF G. J. BICHL, ESQ., AND E. J. SCHAGER, ESQ.  
Philip B. Maher, Architect





*Photo, Henry Fuermann*

Garden between two residences at Wilmette, Illinois

*November, 1925*

RESIDENCES OF G. J. BICHL, ESQ., AND E. J. SCHAGER, ESQ.  
Philip B. Maher, Architect



*Photo, Henry Fuermann*

Entrance Detail

*November, 1925*

RESIDENCE OF E. J. SCHAGER, ESQ. WILMETTE, ILLINOIS  
Philip B. Maher, Architect





Doorway Detail  
HOUSE IN WELLESLEY, MASS.  
Hannafoord & Norton, Architects

*November, 1925*





HOUSE IN WELLESLEY, MASS.  
Hannaford & Norton, Architects



*Photo, Kenneth Clark*

RESIDENCE OF MISS LOUISE C. UNDERWOOD, TENAFLY, N. J.

R. C. Hunter & Bro., Architects

*November, 1925*

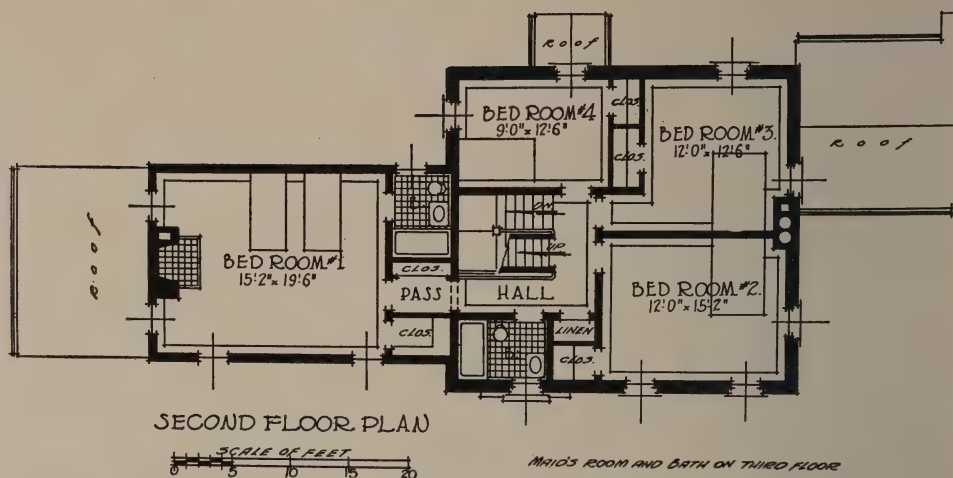
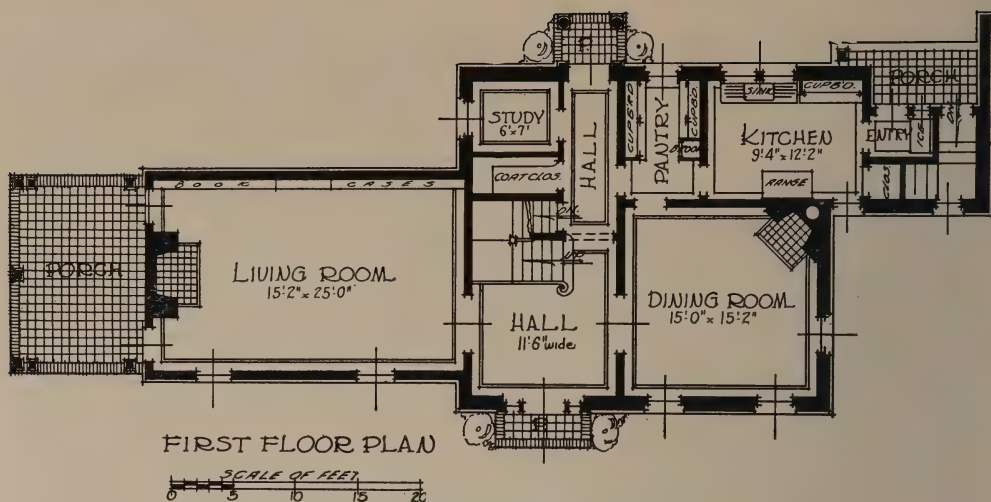


*Photo, Kenneth Clark*

*November, 1925*

RESIDENCE OF MISS LOUISE C. UNDERWOOD, TENAFLY, N. J.  
R. C. Hunter & Bro., Architects





RESIDENCE OF MISS LOUISE C. UNDERWOOD, TENAFLY, N. J.  
R. C. Hunter & Bro., Architects





*Photo, Amemiya*

*November, 1925*

RESIDENCE OF MRS. A. F. CARPENTER, ROME, N. Y.  
Francis A. Nelson, Architect  
Wm. Pitkin, Jr., and Seward H. Mott, Inc., Landscape Architects



*Photo, Amemiya*

RESIDENCE OF MRS. A. F. CARPENTER, ROME, N. Y.  
Francis A. Nelson, Architect  
Wm. Pitkin, Jr. and Seward H. Mott, Inc., Landscape Architects

*November, 1925*



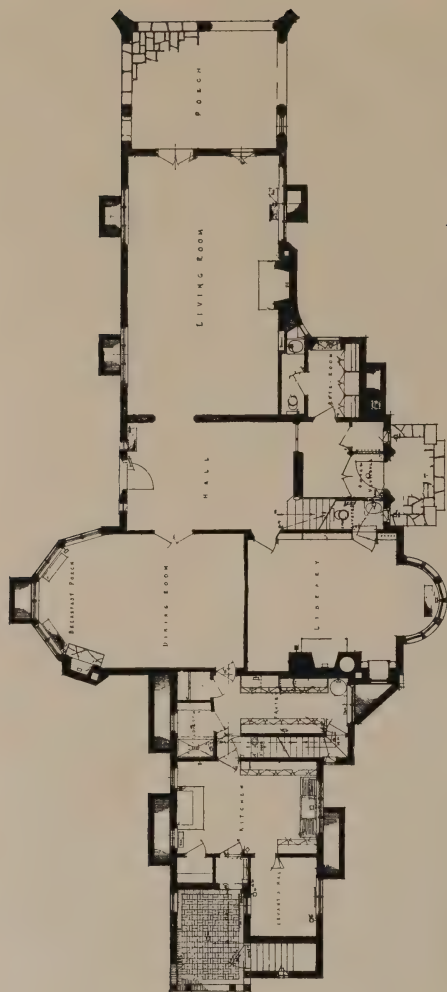


*Photo, Amemiya*

RESIDENCE OF MRS. A. F. CARPENTER, ROME, N. Y.  
Francis A. Nelson, Architect  
Wm. Pitkin, Jr. and Seward H. Mott, Inc., Landscape Architects

*November, 1925*





First Floor Plan.



Second Floor Plan.

RESIDENCE OF MRS. A. F. CARPENTER, ROME, N. Y.  
 Francis A. Nelson, Architect



*Photo, Henry Fuernann*

GARAGE FOR NOBLE JUDAH, ESQ., LAKE FOREST, ILLINOIS  
David Adler and Robert Work, Architects

*November, 1925*





*Photo, Henry Fuermann*

*November, 1925*

GARAGE FOR NOBLE JUDAH, ESQ., LAKE FOREST, ILLINOIS  
David Adler and Robert Work, Architects

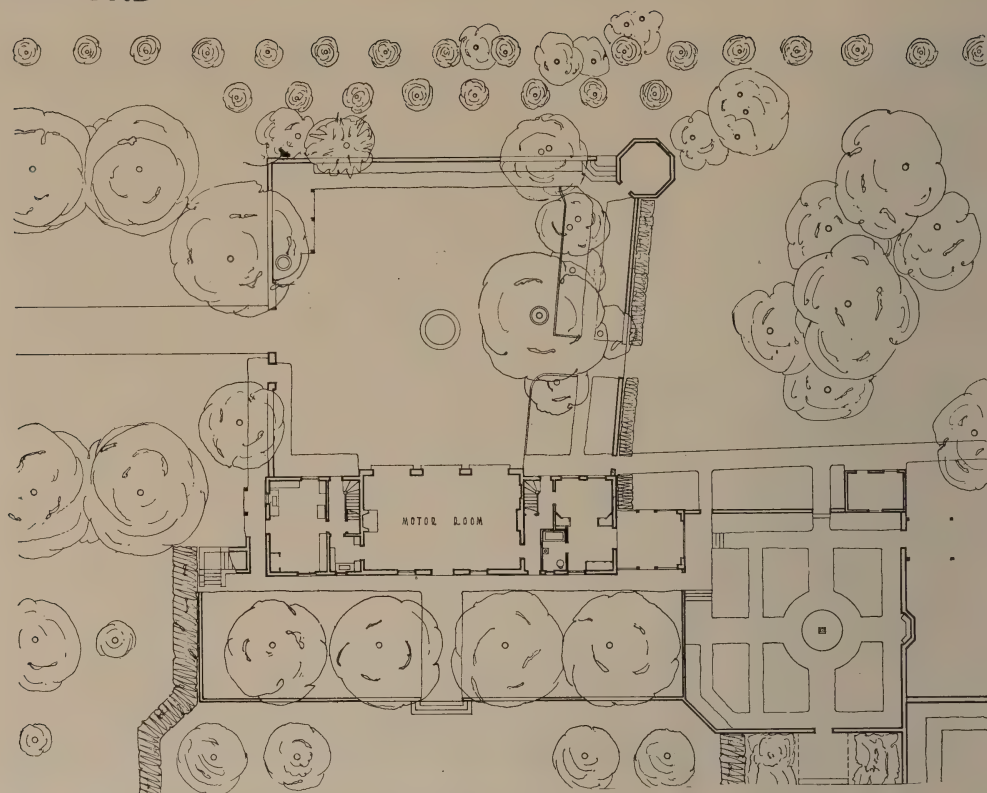




*Photo, Henry Fuermann*

*November, 1925*

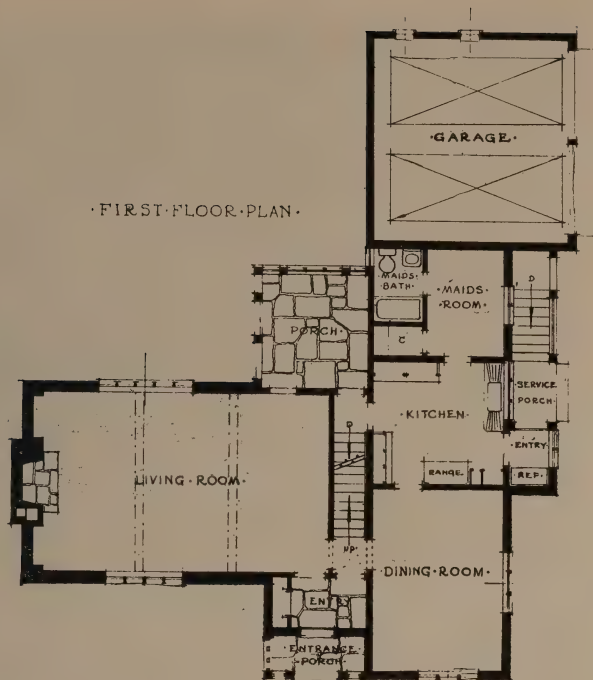
GARAGE FOR NOBLE JUDAH, ESQ., LAKE FOREST, ILLINOIS  
David Adler and Robert Work, Architects



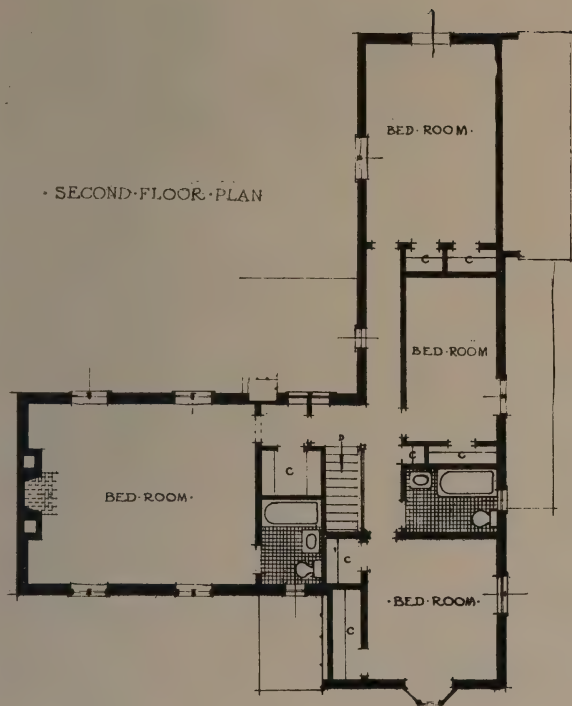
November, 1925

PLAN AND INTERIOR OF GARAGE FOR NOBLE JUDAH, ESQ., LAKE FOREST, ILLINOIS  
David Adler and Robert Work, Architects

• FIRST FLOOR PLAN •



• SECOND FLOOR PLAN •



November, 1925

RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.

Frank J. Förster, Architect

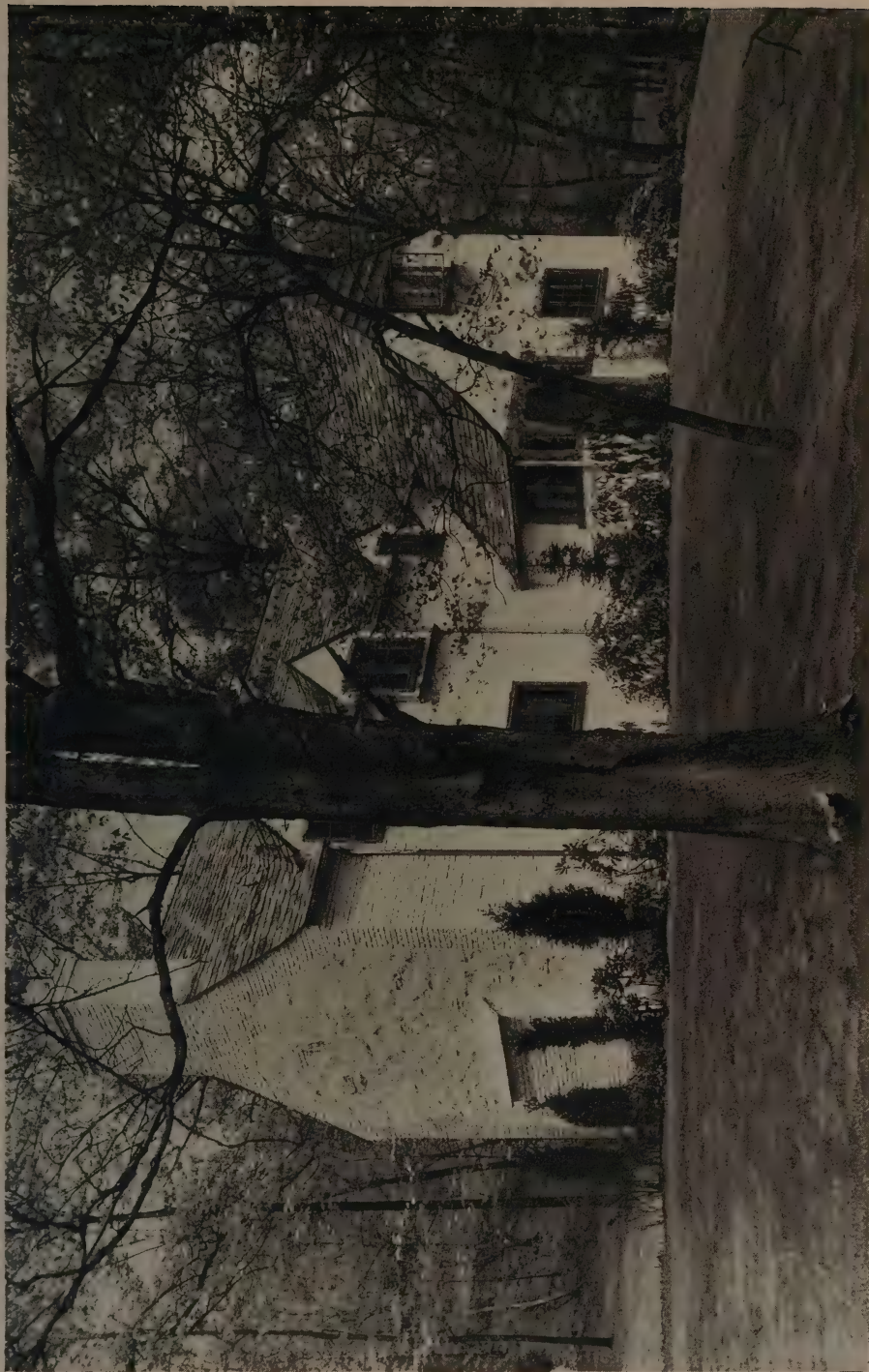




*Photo, J. Wallace Gillies*

Garden View  
RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.  
Frank J. Førster, Architect

*November, 1935*



*Photo, J. Wallace Gillies*

South View of Front  
RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.  
Frank J. Förster, Architect

*November, 1925*





*Photo, J. Wallace Gillies*

*November, 1925*

Breakfast Porch  
RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.  
Frank J. Förster, Architect

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*Photo, J. Wallace Gillies*

*November, 1925*

Detail of Entrance Porch  
RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.  
Frank J. Förster, Architect



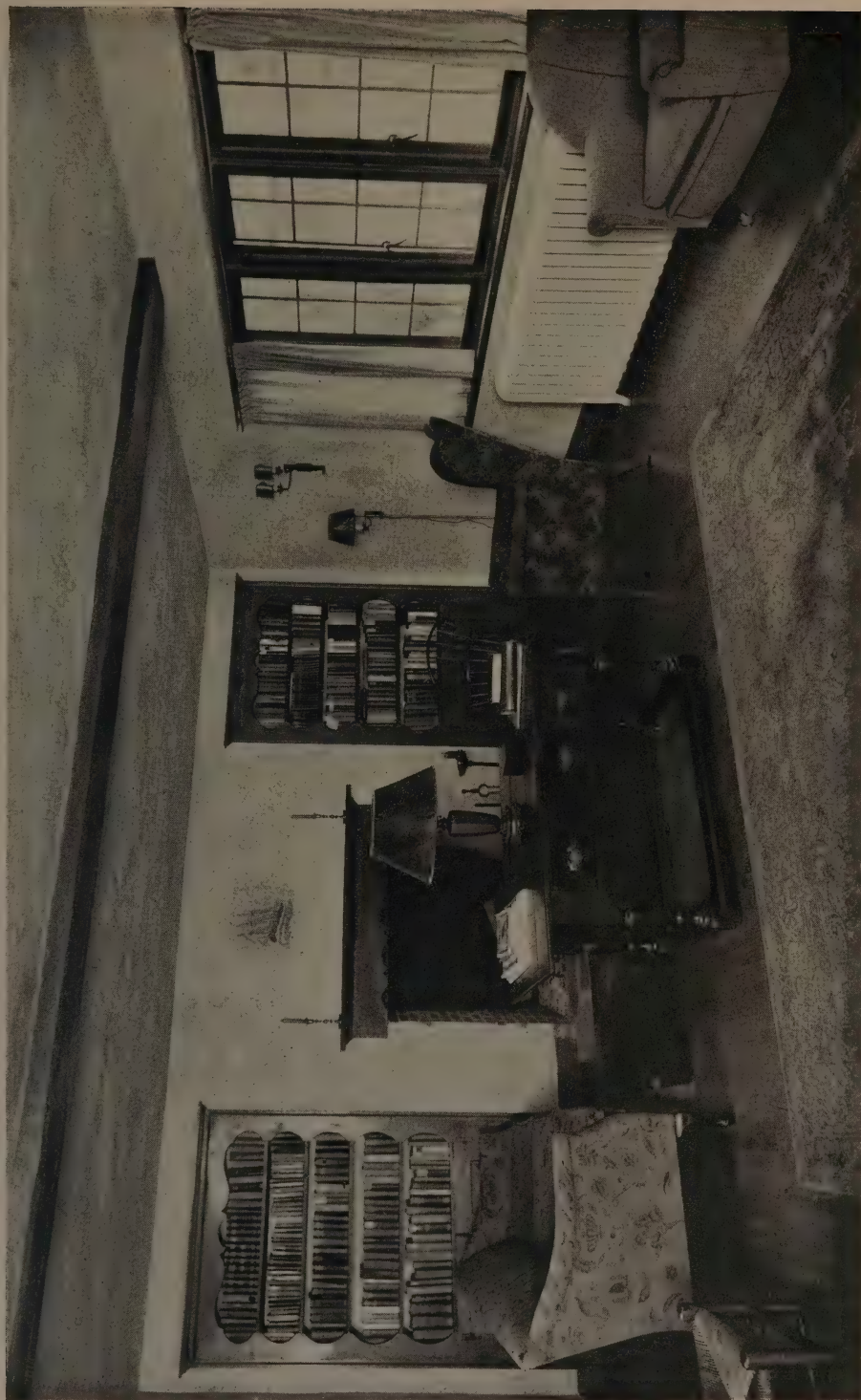


*Photo, J. Wallace Gillies*

Detail, Servants' Porch and Garage  
RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.  
Frank J. Forster, Architect

*November, 1925*





*Photo, J. Wallace Gillies*

RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.  
Frank J. Forster, Architect

*November, 1925*





*Photo, Sigurd Fischer*

*November, 1925*

RESIDENCE OF MR. AND MRS. CHARLES H. DURFEE, FOREST HILLS, L. I.  
Arthur Loomis Harmon, Architect



*Photo, Sigurd Fischer*

*November, 1925*

RESIDENCE OF MR. AND MRS. CHARLES H. DURFEE, FOREST HILLS, L. I.  
Arthur Loomis Harmon, Architect





RESIDENCE OF MR. AND MRS. CHARLES H. DUFREE, FOREST HILLS, L. I.  
 Arthur Loomis Harmon, Architect





*Photo, Sigurd Fischer*

RESIDENCE OF MR. AND MRS. CHARLES H. DURFEE, FOREST HILLS, L. I.  
Arthur Loomis Harmon, Architect

*November, 1925*



*Photo, Sigurd Fischer*

*November, 1925*

RESIDENCE OF MISS CORA WEEK, RIVERDALE, NEW YORK  
Julius Gregory, Architect



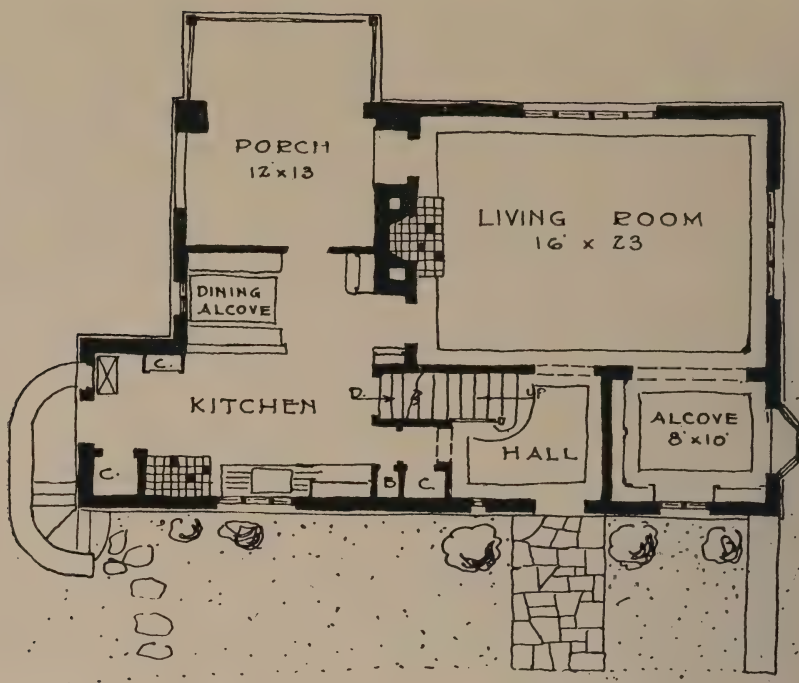


*Photo, Sigurd Fischer*

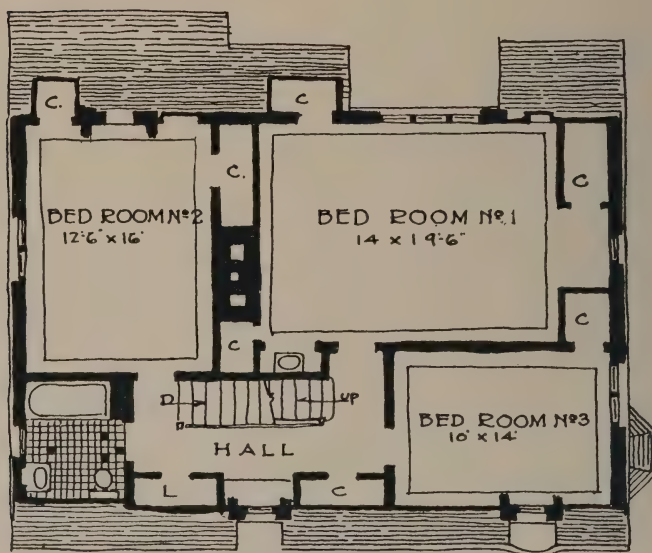
*November, 1925*

RESIDENCE OF MISS CORA WEEK, RIVERDALE, NEW YORK  
Julius Gregory, Architect





First Floor Plan.



Second Floor Plan.

RESIDENCE OF MISS CORA WEEK, RIVERDALE, NEW YORK  
Julius Gregory, Architect



*Photo, J. Wallace Gillies*

*November, 1925*

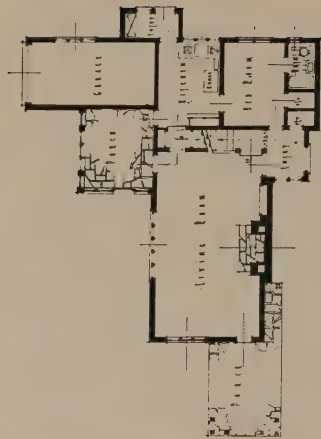
RESIDENCE OF ALEX. J. DISHER, ESQ., GREAT NECK, L. I.  
Frank J. Forster, Architect





*Photo, J. Wallace Gillies*

RESIDENCE OF ALEX. J. DISHER, ESQ., GREAT NECK, L. I.  
Frank J. Forster, Architect



First Floor Plan.



Second Floor Plan.

November, 1923

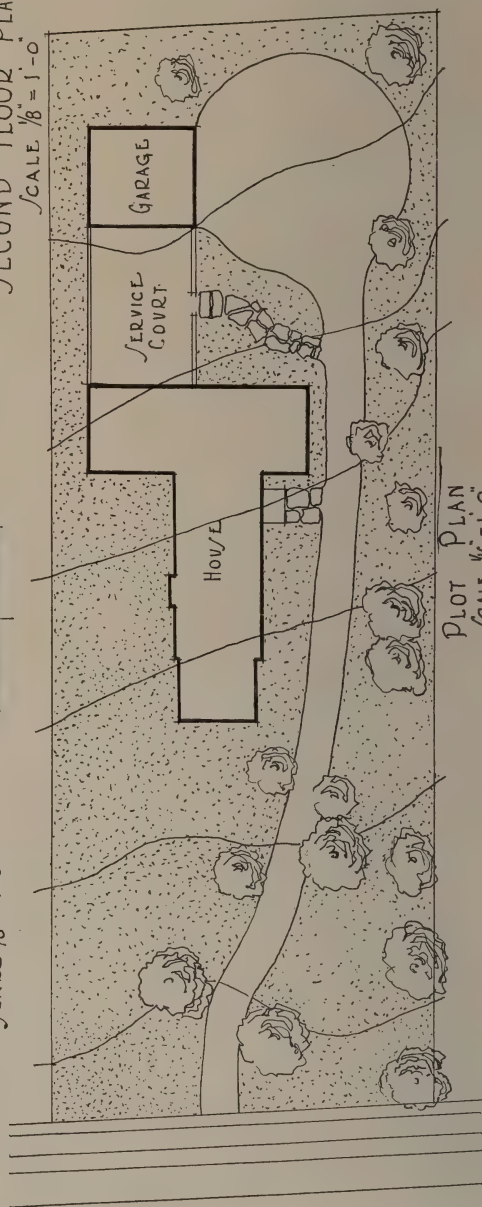
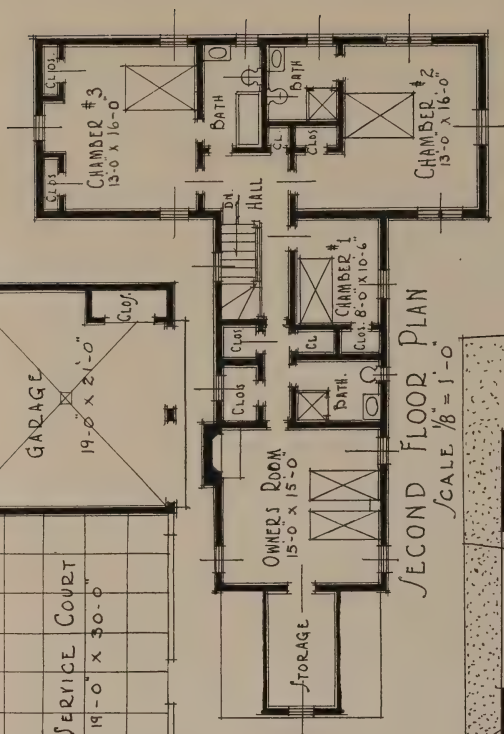
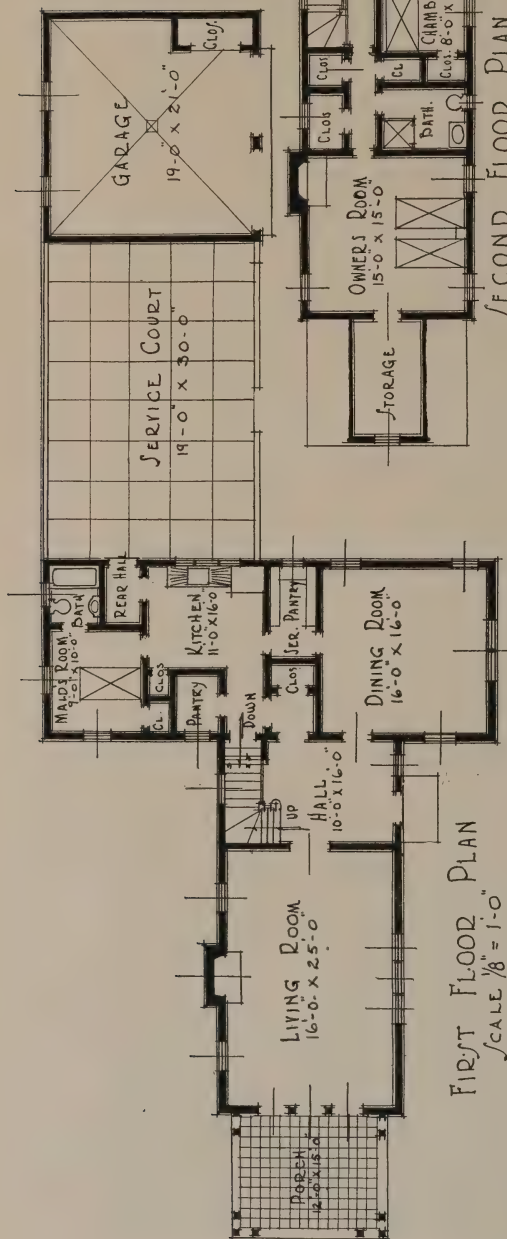




*Photo, Van Anda*

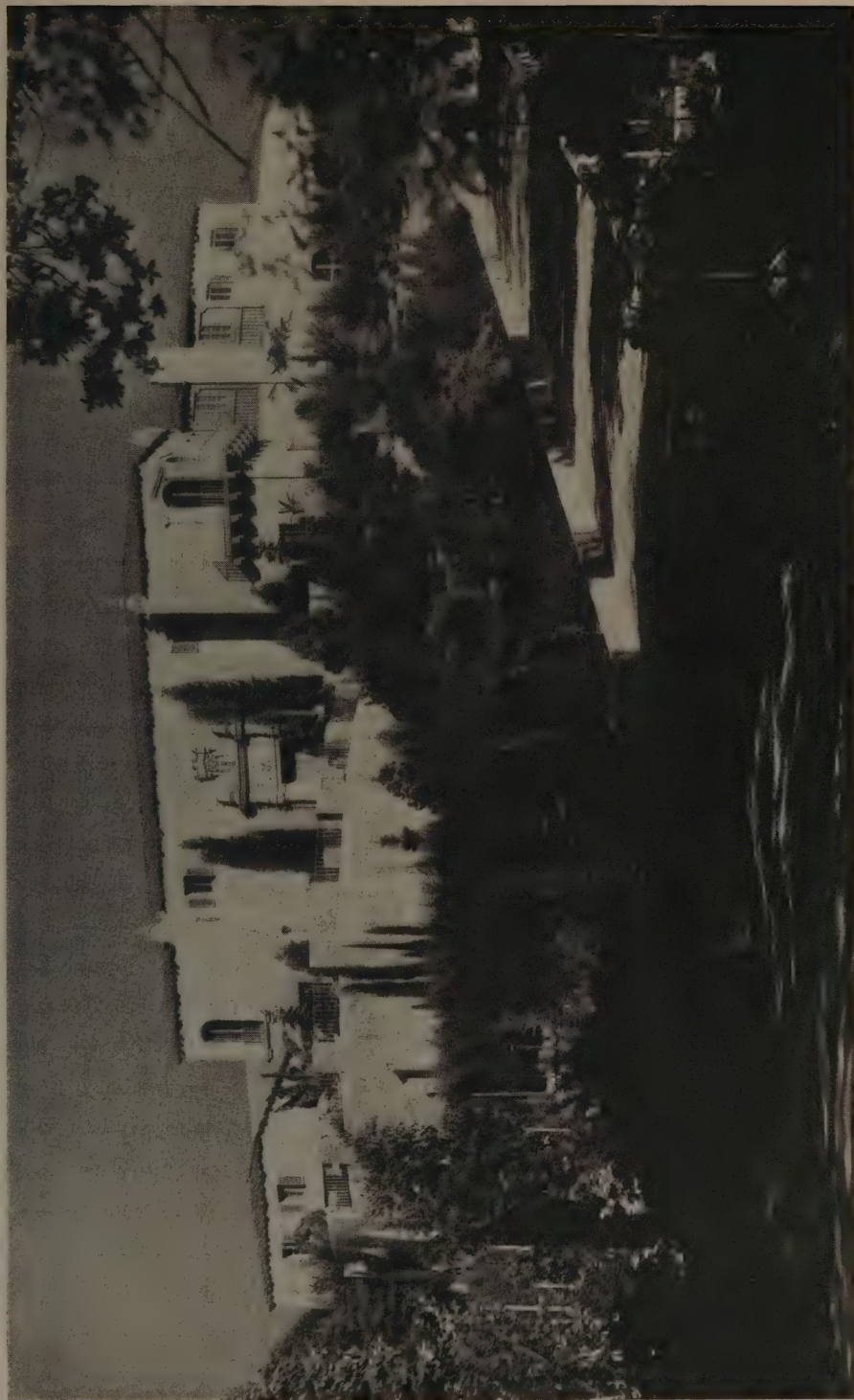
RESIDENCE OF GRAHAM C. WELLS, ESQ., OAKWOOD AVENUE, ORANGE, N. J.  
E. P. Mellon, Architect

*November, 1925*



RESIDENCE AND  
GARAGE FOR  
GRAHAM C. WELLS, ESQ.,  
ORANGE, N. J.  
E. P. Mellon, Architect





*Photo, George D. Haight*

RESIDENCE OF W. H. PETERS, ESQ., PASADENA, CALIFORNIA  
Marston, Van Pelt & Maybury, Architects

*November, 1925*





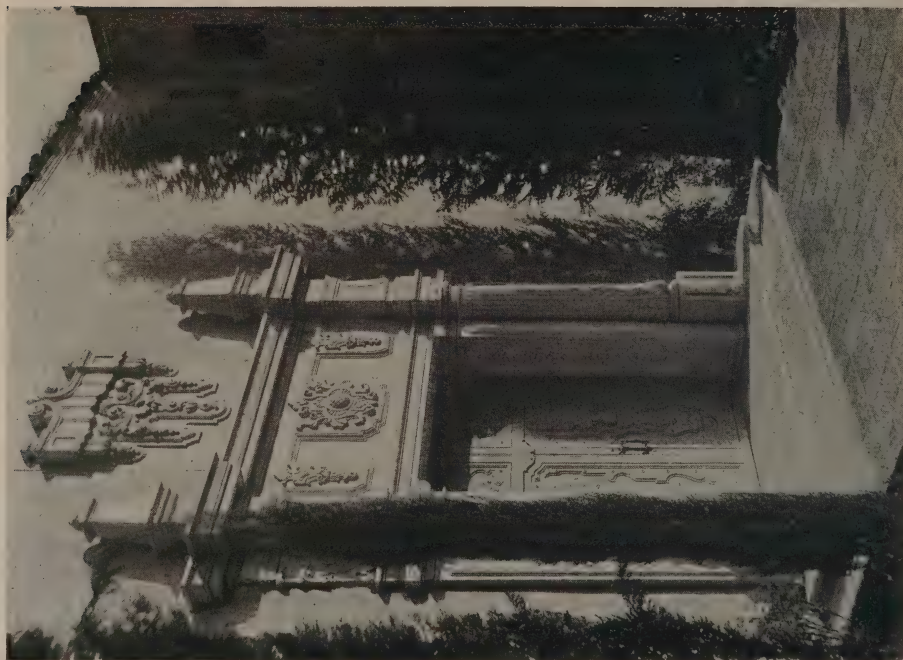


*Photo, George D. Haight*

*November, 1925*

Garden Detail  
RESIDENCE OF W. H. PETERS, ESQ., PASADENA, CALIFORNIA  
Marston, Van Pelt & Maybury, Architects





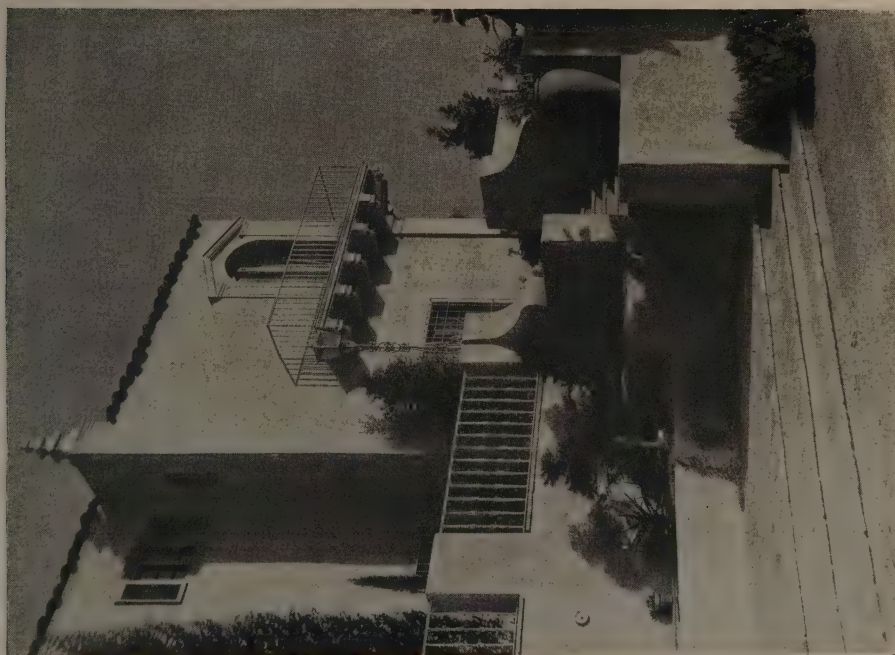
*Photo, George D. Haight*



RESIDENCE OF W. H. PETERS, ESQ., PASADENA, CALIFORNIA  
Marston, Van Pelt & Maybury, Architects

*November, 1925*





Photo, George D. Haight



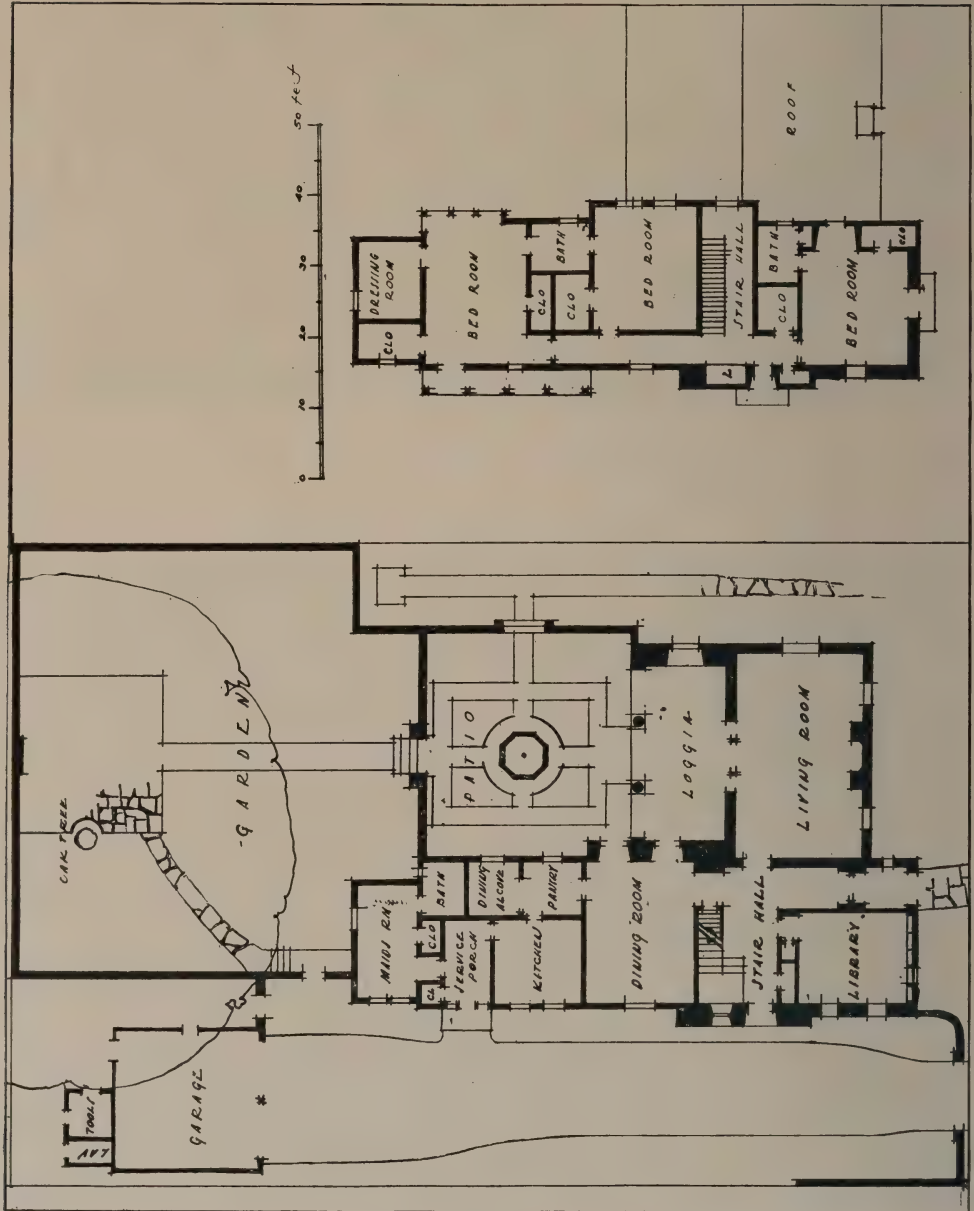
RESIDENCE OF W. H. PETERS, ESQ., PASADENA, CALIFORNIA  
Marston, Van Pelt & Maybury, Architects

November, 1925

First and Second Floor  
Plans

RESIDENCE OF  
JOS. W. CAMPBELL, ESQ.  
Pasadena, California

Roland E. Coate,  
Architect





*Photo, Miles Berné*

Front Elevation  
RESIDENCE OF JOS. W. CAMPBELL, ESQ., PASADENA, CALIFORNIA  
Roland E. Coate, Architect

*November, 1925*





View of Loggia from Lower Garden



*Photo, Miles Berné*

View of Enclosed Garden from Loggia

*November, 1925*

RESIDENCE OF JOS. W. CAMPBELL, ESQ., PASADENA, CALIFORNIA  
Roland E. Coate, Architect



*Photo, J. Walter Collinge*

*November, 1925*

RESIDENCE OF GEORGE WASHINGTON SMITH, ESQ., MONTECITO, CALIFORNIA  
George Washington Smith, Architect





*Photo, J. Walter Collinge*

*November, 1925*

RESIDENCE OF GEORGE WASHINGTON SMITH, ESQ., MONTECITO, CALIFORNIA  
George Washington Smith, Architect





*Photo, J. Walter Collinge*

*November, 1925*

RESIDENCE OF GEORGE WASHINGTON SMITH, ESQ., MONTECITO, CALIFORNIA  
George Washington Smith, Architect



*Photo, J. Walter Collinge*

RESIDENCE OF GEORGE WASHINGTON SMITH, ESQ., MONTECITO, CALIFORNIA  
George Washington Smith, Architect

November, 1925





*Photo, J. Walter Collinge*

RESIDENCE OF HAROLD S. GLADWIN, ESQ., SANTA BARBARA, CALIFORNIA  
George Washington Smith, Architect

*November, 1925*





*Photo, J. Walter Collinge*

*November, 1925*

RESIDENCE OF DR. SAMUEL ROBINSON, SANTA BARBARA, CAL.  
George Washington Smith, Architect



*Photo, J. Wallace Gillies*

*November, 1925*

RESIDENCE OF CHESTER YOUNG, ESQ., PELHAM, N. Y.  
Frank J. Forster, Architect





*Photo, Kenneth Clark*

Entrance to Studio

*November, 1925*

RESIDENCE OF JOHN TAYLOR ARMS, ESQ., FAIRFIELD, CONN.

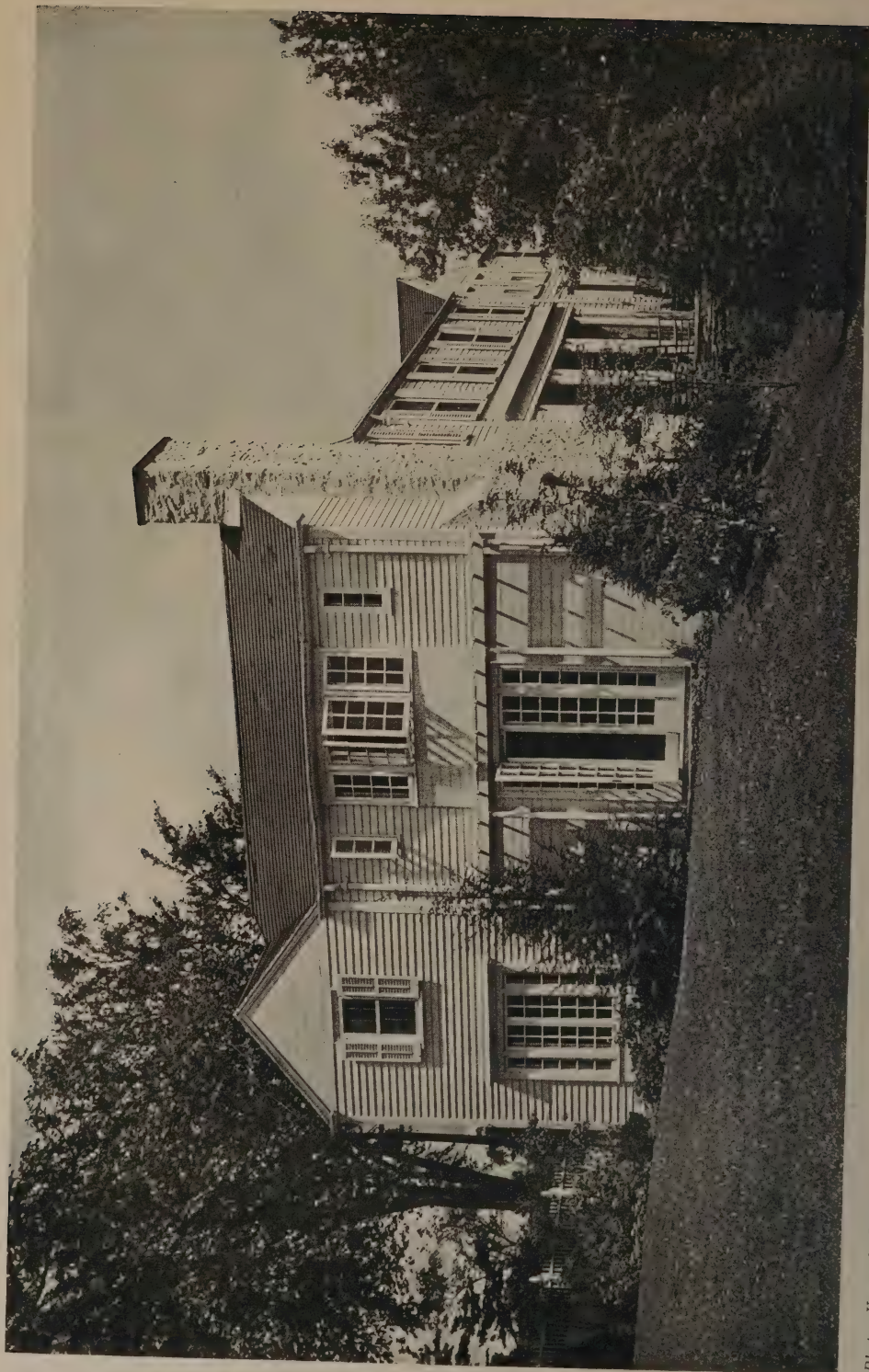
Clark & Arms, Architects

Agnes Selkirk Clark, Landscape Architect

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*Photo, Kenneth Clark*

RESIDENCE OF JOHN TAYLOR ARMS, ESQ., FAIRFIELD, CONN.  
Clark & Arms, Architects  
Agnes Selkirk Clark, Landscape Architect

*November, 1925*





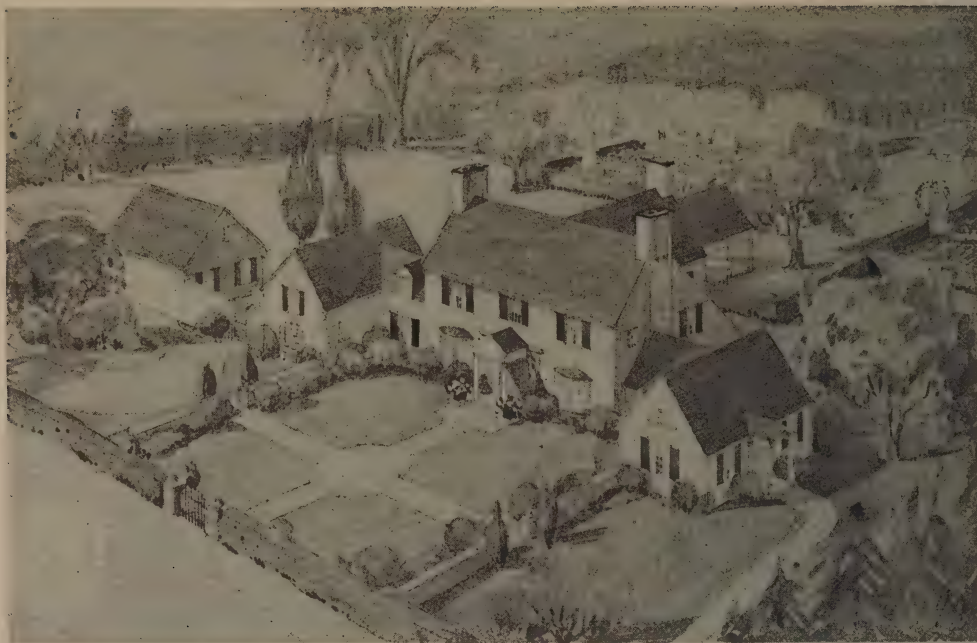
*Photo, Kenneth Clark*



Garden View and Entrance  
RESIDENCE OF JOHN TAYLOR ARMS, ESQ., FAIRFIELD, CONN.  
Clark & Arms, Architects  
Agnes Selkirk Clark, Landscape Architect

*November, 1925*



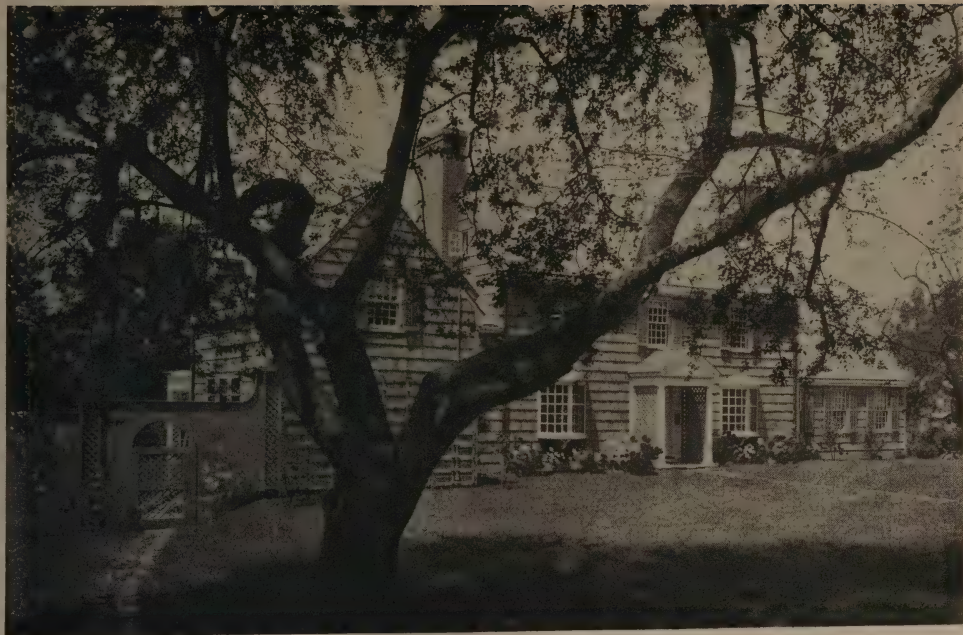


Preliminary Perspective  
RESIDENCE OF DR. MORTON RYDER, RYE, NEW YORK  
F. Nelson Breed, Architect



East Front and North End  
RESIDENCE OF DR. MORTON RYDER, RYE, NEW YORK  
F. Nelson Breed, Architect

*November, 1925*



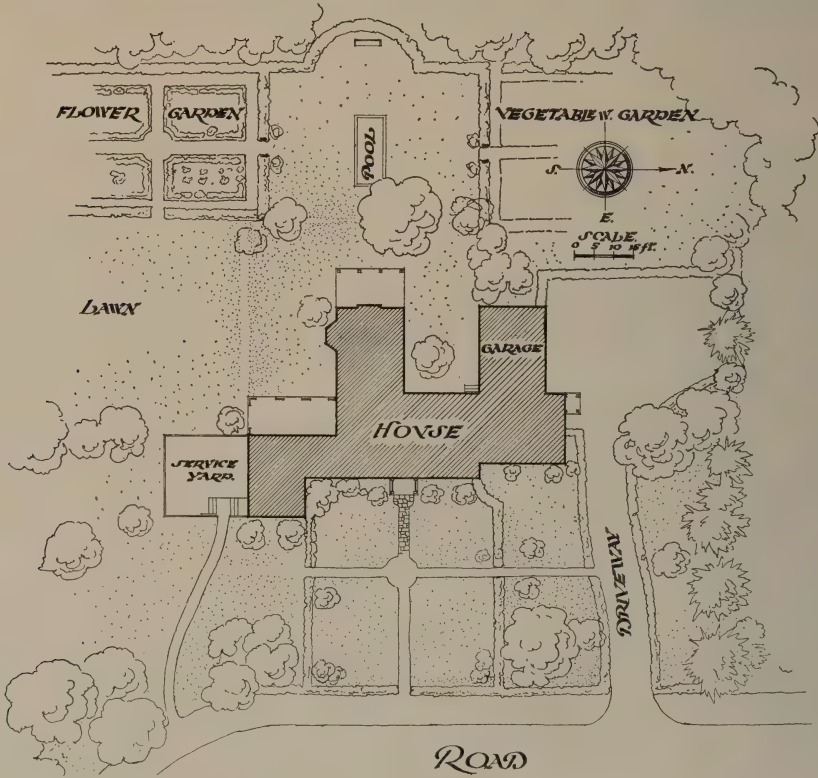
Front Elevation  
RESIDENCE OF DR. MORTON RYDER, RYE, NEW YORK  
F. Nelson Breed, Architect



Chimney Piece in Living Room  
RESIDENCE OF DR. MORTON RYDER, RYE, NEW YORK  
F. Nelson Breed, Architect

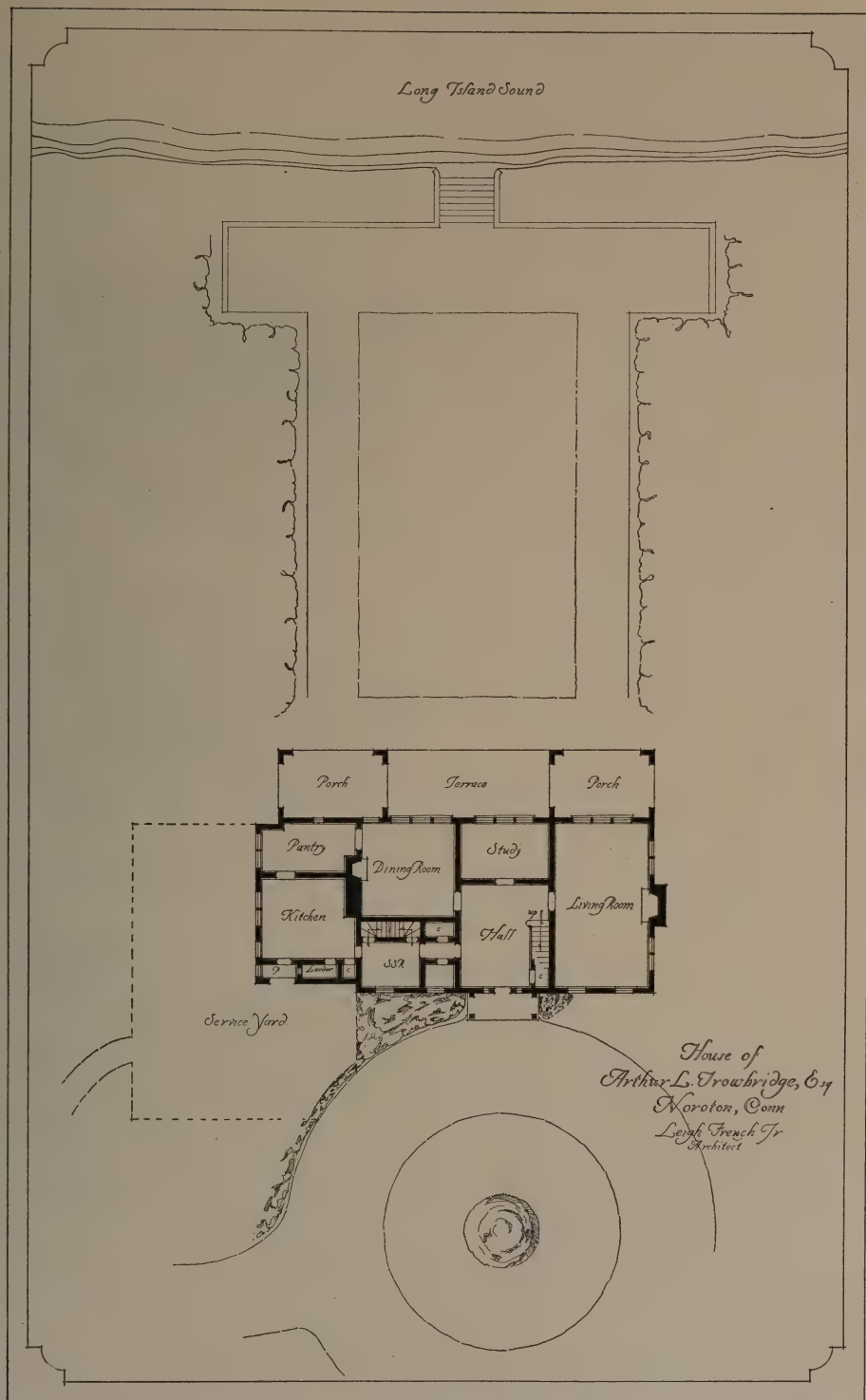
*November, 1925*





Garden and First Floor Plan  
 RESIDENCE OF DR. MORTON RYDER, RYE, NEW YORK  
 E. Nelson Breed, Architect







RESIDENCE OF ARTHUR L. TROWBRIDGE, ESQ., NOROTON, CONN.  
Leigh Hill French, Jr., Architect

November, 1925





November, 1925

RESIDENCE OF MILTON LUCE, ESQ., KANSAS CITY, MO.  
Edward Buehler Delk, Architect





Doorway Detail  
RESIDENCE OF MILTON LUCE, ESQ., KANSAS CITY, MO.  
Edward Buehler Delk, Architect

*November, 1925*



South Door  
RESIDENCE OF W. P. T. PRESTON, ESQ., HICKSVILLE, L. I.  
Peabody, Wilson & Brown, Architects

*November, 1925*

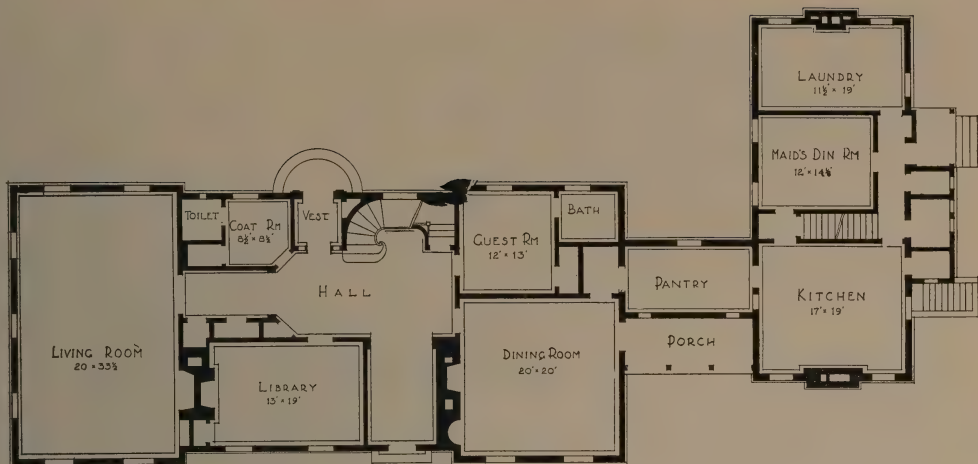




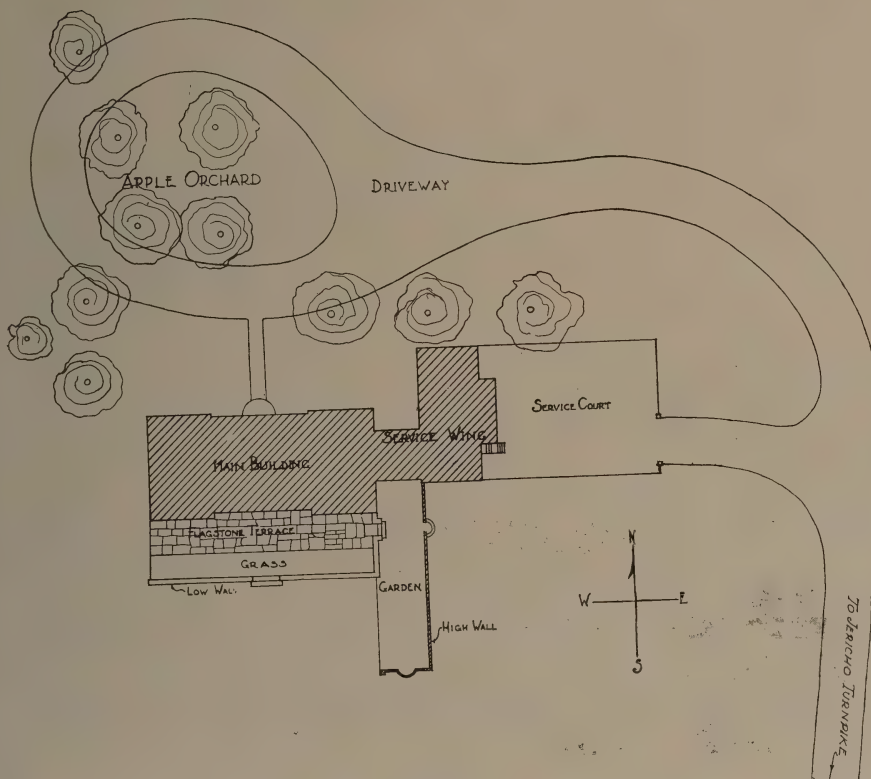
North Front Detail  
RESIDENCE OF W. P. T. PRESTON, ESQ., HICKSVILLE, L. I.  
Peabody, Wilson & Brown, Architects

*November, 1925*





First Floor Plan



Plot Plan

RESIDENCE OF W. P. T. PRESTON, ESQ., HICKSVILLE, L. I.  
Peabody, Wilson & Brown, Architects

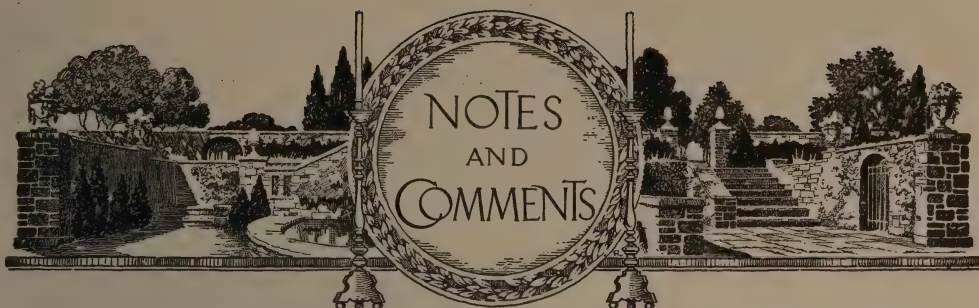


*Mott Photo Co.*

*November, 1925*

RESIDENCE OF MRS. FREDERICK KIMBALL STEARNS, BEVERLY HILLS, CALIFORNIA  
Charles Hutchison and Mrs. Stearns, Architects  
Paul J. Howard, Landscape Architect





OBITUARY RESOLUTION PASSED BY  
THE CHICAGO CHAPTER OF THE  
A. I. A.

Peter Bonnett Wight, student of art and life, builder and designer, early a Fellow, and for many years a secretary of the American Institute of Architects, passed away at his home in Pasadena on Tuesday, September eighth, Nineteen hundred and twenty-five, at the advanced age of eighty-seven years.

With his civic-and-social-mindedness, Mr. Wight became, and continued to be, a large factor in the architectural life of Chicago in which city he passed the greater part of his professional career.

Mr. Wight's contributions to the professional literature were many, varied, and instructive. His history of the Chicago Chapter of the A. I. A. teems with interest and will long keep his memory green in the hearts of its members, his friends, to whom, as to all, he gave himself without stint.

Whereas: In the passing of Peter B. Wight the Chapter and the profession have lost a vital force for good, a companionable and friendly spirit, therefore be it Resolved: That the Chicago Chapter A. I. A. record its deep sense of loss and that these words of respect be spread upon the records of the Chapter and be transmitted to the intimate family through the beloved sister who ministered to the talented brother in his declining years.

(Signed) IRVING K. POND  
ARTHUR WOLTERS DORF  
*for the Chapter.*

Chicago, Illinois,  
September 15, 1925.

THE PRE-DETERMINATION OF DAY-  
LIGHT INSIDE BUILDINGS

Windows in the home were undoubtedly designed originally for the purpose of admitting daylight, but this purpose is considerably modified in modern homes by the necessity for

adornment. Accordingly, we leave openings in our walls for the housewife to cover with curtains. This is probably as it should be, for the home has come to be much more to modern man than merely a place to stay and the esthetic values of all the appointments have to receive a great deal of consideration.

Not so with buildings designed for utility, such as industrial buildings, nor to such an extent in buildings constructed for special purposes, such as schools and auditoriums. In structures of this character the amount of daylight entering the building becomes of great importance. One of the old and familiar methods of computing daylight illumination values was a rule-of-thumb process involving merely a ratio of glass area to floor area, such as 10, 20, or 30 per cent, as might be deemed necessary for the particular occupancy in question. And with this method it was necessary to use considerable judgment—increasing the figured glass area for such effects as obstruction from adjacent buildings, etc., but often, however, taking little or no account of other factors which had a very great influence indeed.

This general subject has been under consideration for some time by several engineers and particular encouragement has been given to research along this line by the Illuminating Engineering Society. At the recent convention of this society in Detroit, several papers were presented which recounted the results of studies made during the past year which will undoubtedly have a great effect upon the methods of design used in the cases of buildings where daylight is an important matter. Among those who had prepared papers on this topic were Professor H. H. Higbie, of the University of Michigan, and A. Levin, a graduate student of the same institution; Wendell S. Brown, of the firm of F. B. Sheldon & Son, engineers and architects, of Providence, R. I.; and W. C. Randall, chief engineer of the Detroit Steel Products Company. Mr. Brown pointed out the effect which certain



conditions have upon the calculations. Some of the principal factors are *height at which glass area is placed, relative thickness of wall piers, and exterior surroundings*. The actual effects produced by variations in these factors are not taken sufficiently into account by any of the old methods of daylight calculation. For example, doubling the breadth of a given window (height remaining the same) may triple the actual quantity of entering daylight under certain conditions. And doubling the window height (breadth remaining the same) not only doubles the total entering daylight but may, on account of increased uniformity, depending on the given design, improve the illumination so that the minimum or governing intensity upon a horizontal plane in the darkest working space is actually quadrupled. Consequently, in a case like the above, doubling both dimensions, which is equivalent to multiplying the original window area by *four*, may cause the effective illumination in the darkest part of the room to mount to over *twelve* times the original value. Mr. Brown then presented definite formulae for the calculation of the effect of these conditions.

The paper by Mr. Randall dealt with the design of sawtooth roofs as used in industrial buildings. Designers have long given consideration to the mean annual altitude of the sun in determining the slope of sawtooth roofs, but Mr. Randall presented the subject in a most thorough manner, considering not only altitude, but azimuth as affected by the seasons. Other factors considered in connection with sawtooth design were the height of adjacent structures, the height of the sawtooth above the working plane, the span or depth of the bays, the height of the windows and their angle of slope, the effect of interior painting, and the effect of glare reducing compounds on glass tile used as roofing material. It is interesting to know that the results attained in this study were based in part upon experiments with a model structure capable of adjustment to secure various dimensions and position of the windows.

In true academic fashion, the work of Professor Higbie and Mr. Levin was entirely the result of rational processes, although checks of

the results were made by photometric measurements in actual buildings. This work had to do with the prediction of the amount of daylight from sloping windows. Not only was the theory discussed and the derivation of formulae shown, but devices were also presented to facilitate the application of these formulae to practical uses by employees in engineering and designing offices.

#### A NEW COMPETITION FOR THE OCTAGON HOUSE INSCRIPTION

The Building Committee of the A. I. A. announce a competition open to all architects and draughtsmen for the design of a suitable tablet, sign or historical device to be used as an inscription for the Octagon House, Washington, D. C., and suggest the following wording:

The Octagon House  
Erected in 1800

Occupied by President Madison when the White House burned in 1814.

The Treaty of Ghent was ratified here.

Headquarters of  
The American Institute of Architects.

The device may either take the form of a wall tablet, bronze letters inserted in a stone sidewalk leading to the principal entrance of the building, or a sign to be affixed to a pole. Competitors, however, are at liberty to follow ideas of their own both with regard to design and wording.

A competition similar to the above was announced early in the year, but the Jury reported that the designs submitted were quite unsuitable for the purpose intended and consequently no award was made.

Drawings should be delivered anonymously to D. Everett Waid, 1 Madison Avenue, New York, N. Y., on or before January 1, 1926, with the name and address of the competitor enclosed in a plain sealed envelope. Three prizes are offered: \$150, \$100, and \$50 respectively. Entry is, of course, free and copies of the program can be obtained on application to The Octagon House, Washington, D. C.



**The Story of Architecture Throughout the Ages**—An Introduction to the Study of the Oldest of the Arts For Students and General Readers—by P. Leslie Waterhouse, M.A. New York: D. Appleton & Co., 1925. xi, 272 p. illus.  $4\frac{1}{4}$  x  $6\frac{1}{2}$  in. Cloth. \$2.00.

This volume forms a valuable introduction to a subject of absorbing interest. It gives all that the non-technical observer requires to know in order to appreciate the glories of those historic monuments that still exist, and stimulates an understanding of the principles of architecture, the salient features of its styles, and the course of its history from the efforts of early Egypt to the work of modern times.

**Grade School Buildings**—Book II. Compiled and Edited by William George Bruce. Milwaukee, Wisconsin: The Bruce Publishing Co., 1925. 400 p. illus.  $7\frac{3}{4}$  x  $10\frac{3}{4}$  in. Cloth. \$10.00.

GRADE SCHOOL BUILDINGS, Book Two contains 339 pages of photographic illustrations and floor plans of one hundred and forty-three (143) grade school buildings by the foremost school-house architects of the United States. The plans range from the smallest to the largest in size, and are suited to every type of school organization in the average sized city, large town, and small town. Special care has been taken to present examples in modern school architecture in which the practical and economical in arrangement has been combined with grade and dignity in design.

The compiler has included articles on Elementary School Buildings, Size of Classrooms, Artificial Lighting Systems, Development of School Grounds, and Dependence of School Architecture upon Educational Engineering by authorities in the field of school architecture.

**English Architecture At a Glance**—A Simple Review in Pictures of the Chief Periods of English Architecture—With Historical Notes by Frederick Chatterton, F.R.I.P.A. With 95 Illustrations. New York & London: G. P. Putnam's Sons, 1925. xii, 52 p.  $5\frac{1}{4}$  x  $8\frac{3}{8}$  in. Cloth. \$1.75.

**English Furniture At a Glance**—A Simple Review in Pictures of the Origin and Evolution of Furniture from the Sixteenth to the Eighteenth Centuries—by Charles H. Hayward. With 100 Illustrations. New York & London: G. P. Putnam's Sons, 1925. xxi, 106 p.  $5\frac{1}{4}$  x  $8\frac{3}{8}$  in. Cloth. \$2.50.

**Medieval Cities—Their Origins and the Revival of Trade**—by Henri Pirenne. Translated from the French by Frank D. Halsey. Princeton: Princeton University Press, 1925. 249 p.  $5\frac{1}{8}$  x  $7\frac{1}{8}$  in. Cloth. \$2.50.

A new volume by a European scholar of international repute, in which he takes successful issue with many more-or-less established contentions. After giving new emphasis to the tremendous political and economic consequences of the spread of Islam in the Mediterranean, he showed how the stagnation of trade, and its later revival, affected the growth of cities and city institutions.

**A Satchel Guide to Europe**, by William J. Rolfe, Litt.D. The Forty-Fifth Annual Edition revised and enlarged by William D. Crockett, Ph.D. Boston and New York: Houghton Mifflin Co., 1925. xxxix, 572 p. illus. with maps.  $4\frac{1}{4}$  x  $6\frac{1}{2}$  in. Cloth. \$5.00.

A valuable travelling companion for the rapid or leisurely tourist or student. Clear, complete, comprehensive, and interesting to read, this book gives the latest information on all kinds of travel, including motor and airplane, and will save time and money for any traveller.

**Architecture, Carpentry and Building.** A Practical Reference Work on Architecture, Carpentry, Building Superintendence, Contracting, Specifications, Estimating, Structural Drafting, Roof Trusses, Strength of Materials, Interior Electric Wiring, Heating, Ventilation, Pipe Fitting, Plumbing, Architectural Drawing, Blueprint Reading, etc. Prepared by a Staff of Architects, Carpenters, Contractors and Building Experts of the Highest Professional Standing. Chicago: American Technical Society, 1925. Five Volumes. 2484 p. illus.  $5\frac{1}{2}$  x  $8\frac{1}{2}$  in. Leatherette. \$17.75. (5 vol.)

**Problems in Architectural Drawing**, by Clinton V. Bush and Edgar D. Townsley. Milwaukee, Wisconsin: The Bruce Publishing Co., 1925. 64 p. illus.  $8\frac{3}{4}$  x  $11\frac{3}{4}$  in. Paper. \$1.08.

A beginner's course based on a modern house of Colonial design. The book is divided into two sections; Series A presents each problem in pictorial form, either isometric or perspective; Series B presents the working drawings in orthographic projection. Simple statements on house planning, house construction, with eight typical American homes preceding practical work of drafting.



**Light, Photometry and Illuminating Engineering**, by William E. Barrows. Embodying a Thorough Revision of "Light, Photometry and Illumination." New York: McGraw-Hill Book Co., Inc., 1925. 1 ed. x, 412 p. illus. 6 x 9 $\frac{3}{8}$  in. Cloth. \$4.00.

A text on illuminating engineering and a reference work for the practicing engineer, growing out of the author's previous books, electrical illuminating engineering and light, photometry and illumination. About two-thirds of the present book is entirely new. The book presents the accepted principles and practice of modern artificial illumination and the choice of lighting equipment. Various types of lighting installations are thoroughly discussed.

**Concrete—Plain and Reinforced**, by the late Frederick W. Taylor, Sanford E. Thompson, S.B., and Edward Smulski, C.E. With a Chapter by Henry C. Robbins. New York: John Wiley & Sons, Inc., 1925. Vol. 1. Theory and Design of Concrete and Reinforced Structures. 4 ed. xiv, 969 p. illus. 6 x 9 $\frac{3}{8}$  in. Cloth. \$8.00.

For more than twenty years "Concrete, Plain and Reinforced" has been the recognized standard in its field. This New, Fourth Edition represents a thorough rewriting from cover to cover, and, in order that the subject-matter may be as comprehensive as the present-day needs of engineers, architects, contractors and students require, will be issued in three volumes. (Volumes II and III are now in preparation.)

**A Short History of the Building Crafts**, by Martin S. Briggs, F.R.I.B.A. New York: Oxford University Press, 1925. xvi, 296 p. illus. 5 $\frac{1}{4}$  x 7 $\frac{3}{4}$  in. Cloth. \$3.50.

As this book is intended to link ancient architecture with modern building construction, and to show architect and craftsman alike how building work was done long ago, the various "trades" or crafts of brickwork, masonry, concrete work, carpentry, joinery, ironwork, slating and tiling, plastering, plumbing and glazing, are historically treated in successive chapters. At the beginning is a brief general sketch of the position of architecture and craftsmen in the past.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted]:

**Flooring.** "Stedman Reinforced Rubber Flooring." Stedman Products Company, South Braintree, Massachusetts. 8 $\frac{1}{2}$  x 10 $\frac{1}{2}$  in. 60 pp. Looseleaf. Illustrated.

**Heating.** "Furnace Comfort for Small Homes." Illustrated booklet describing the "Estate Heatrola." The Estate Stove Company, Hamilton, Ohio. 3 $\frac{3}{8}$  x 6 $\frac{1}{2}$  in. 16 pp.

**Paints.** Color Card and Folder Describing Galvanum Paint for Galvanized Iron. Goheen Corporation of New Jersey, Newark, New Jersey. New York office, 331 Madison Avenue, New York City. 3 $\frac{1}{4}$  x 6 $\frac{1}{2}$  in. Illustrated.

**Ventilators.** Architectural Data Regarding "Panelouvre"—A Louvred Ventilator for Transoms and Doors. The Ventilouvre Company, Inc., Bridgeport, Connecticut. 10 x 11 $\frac{3}{4}$  in. 16 pp. Illustrated.

**Lighting.** Bulletin No. 2375 Describing the New 23-inch "Pyle-O-Lyte" Floodlight Projector. The Pyle-National Company, 1334-1358 North Kostner Avenue, Chicago, Illinois. 8 $\frac{1}{2}$  x 11 in. Illustrated.

**Door Controllers.** Illustrated Folder Describing the "Singleknob" Garage Door Controller. Richards-Wilcox Manufacturing Company, Aurora, Illinois. 8 $\frac{1}{4}$  x 10 $\frac{3}{4}$  in. Illustrated.

**Conveyors.** "Material Design and Construction of United Steam Jet Conveyors." United Conveyor Corporation, Old Colony Building, Chicago, Illinois. 8 $\frac{1}{2}$  x 10 $\frac{3}{4}$  in. 23 pp. Illustrated.

**Varnishes.** "Lucaseal Varnishes and What You Should Know About Them." Also Illustrated Folder Describing Lucaspar Varnish. John Lucas & Company, Inc., Fourth and Race Streets, Philadelphia, Pennsylvania. 3 $\frac{1}{2}$  x 9 $\frac{1}{4}$  in. 12 pp.

**Ventilation.** "Simple Instructions for Installing Ilg Ventilating Fans." Ilg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago, Illinois. 8 $\frac{3}{8}$  x 10 $\frac{3}{4}$  in. 36 pp. Illustrated.

**Elevators.** "Delta Portable and Stationary Elevators." Catalog 106. New Jersey Foundry & Machine Company, 90 West Street, New York City. 8 $\frac{1}{4}$  x 11 in. 40 pp. Illustrated.

**Lumber.** "Details of Heavy Timber Mill Construction." Volume IV, Chapter 6 of Lumber and its Utilization—Construction Information Series." National Lumber Manufacturers Association, Washington, D. C., and Chicago, Illinois. 8 $\frac{1}{2}$  x 11 in. Looseleaf plate illustrations.

**Cement.** "French Imported Caen Stone Cement"—Used for obtaining all kinds of Interior and Exterior Stone Finish Effects. Palmer Lime & Cement Company, 103 Park Avenue, New York City. 8 $\frac{1}{2}$  x 11 in. 20 pp. Illustrated.

**Lighting Fixtures.** "Guth Lighting Equipment." Catalog No. 15. Also Looseleaf Folder. The Edwin F. Guth Company, St. Louis, Missouri. 8 $\frac{1}{2}$  x 11 in. 96 pp. Illustrated.

**Roofing.** "Architects' and Engineers' Built-Up Roofing Series"—Volume III—Roof Flashing System. The Barrett Company, 40 Rector Street, New York City. 8 $\frac{5}{8}$  x 11 $\frac{1}{8}$  in. 30 pp. Illustrated.

**Ventilation.** "The Robertson Ventilation Data Book." H. H. Robertson Company, First National Bank Building, Pittsburgh, Pennsylvania. 8 $\frac{1}{2}$  x 11 $\frac{1}{8}$  in. 38 pp. Illustrated.

**Casements.** Lupton Casements of Copper-Steel. Catalog C-122. David Lupton's Sons Company, Allegheny Avenue and Tulip Street, Philadelphia, Pennsylvania. 8 $\frac{3}{4}$  x 11 in. 16 pp. Illustrated.





Among the many decorative features which contribute to the interior beauty of the home, none have such permanent characteristics as those surfaces grouped under the term "inside trim."

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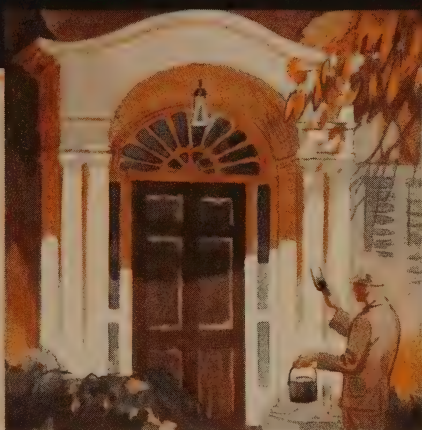
# RIPOLIN

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EMBROIDERED PANEL

Mary Ellen Crisp



# *The* ARCHITECTURAL RECORD

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VOLUME 58

DECEMBER, 1925

NUMBER 6

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## *The* CHURCH OF ST. JOHN OF NEPOMUK, NEW YORK

*John Van Delt, Architect*

WHEN I FIRST came in touch with this New York Parish I had to fix the unfamiliar Czecho-Slovak name by Potomac—with the accent on the first syllable.

The story of the saint is interesting and has a bearing on the decoration of his church. In life he became the spiritual director of the king and queen. The King's disposition seems to have been both unloving and unlovable; but he was a jealous monarch. The queen had enemies and the king heard rumors of her unfaithfulness.

So His Majesty sent for John and asked him what the queen had revealed during her confessions. John refused to tell and the infuriated potentate had him scourged and imprisoned. John still refused to break the seal of the confessional and the king then had him murdered and his body cast from the old bridge that spans the Danube at Budapest. He sank below the waves but the saint's spirit

rose to be the symbol of the confessional's inviolability in token whereof he is pictured with his finger on his lips.

When Father Krasula asked me to build his church I suggested the possibility of using a Czech or somewhat Russian style. He said the congregation would not like it because of its sharp contrast to other buildings in New York. I had met with similar reticence when I built the Nippon Club of New York and proposed a Japanese entrance porch.

Nevertheless, it seemed to me that the style should be one of those associated with the history of the Roman Catholic Church, with something of the mystical that might fairly house a service in Czecho-Slovak, harmonize with the emotional temperament of the worshippers and might eventually lend itself to a decoration in deep and rich coloring, a keynote of the art of the land which gave it birth. Ten years before I had used



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West Façade  
**THE CHURCH OF ST. JOHN OF NEPOMUK**  
John Van Pelt, Architect  
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*December, 1925*



*December, 1925*

Southwest Façade  
**THE CHURCH OF ST. JOHN OF NEPOMUK**  
John Van Pelt, Architect  
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*The Architectural Record*





Southeast View of Church and Rectory  
THE CHURCH OF ST. JOHN OF NEPOMUK  
John Van Pelt, Architect  
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Italian Romanesque for a church in the Bronx with which the Rector and parishioners were pleased. York and Sawyer had just finished the Bowery Savings Bank. So an approval of this style was obtained from Father Krasula and the trustees of the new church.

The two primary requirements of the church itself were that it accommodate eight hundred and have a tower with a pointed roof or spire.

The property, partly on the corner of First Avenue and Sixty-sixth Street, with an extension running through to Sixty-seventh Street was rather small for all that it had to contain—a church, rectory, garage and building for the church activities, with bowling alleys, space for church suppers and kitchen in the basement, an auditorium to seat one thousand, with stage, gallery and motion picture booth on the first floor, a twelve class room school above this and on the top floor four or five society rooms. Furthermore, a space had to be reserved for a Convent to house fourteen or fifteen sisters who would teach in the school. First Avenue is now one of the best situations for a building in New York City and the evident location for the church itself was on the corner.

Next, came the question of material. With some difficulty I persuaded my clients to let me use common brick, mixed with about forty percent of dark swelled brick. The main front was to be largely stone and the one finally selected for the ashlar is Glenmont Ohio sand stone from the quarries adjacent to those of the stone of the Bowery Bank. This forms a warm, veined background for the buff and variegated Indiana limestone of the major portion of the carved work.

The lot was one that had never been used. On the surface lay refuse, local stone and bed rock cropped up at one corner. We utilized this in the walls, mixed in with the brick and sandstone and were fortunate in finding just enough good rubble stone to face out nicely in the areas allotted to it.

Every practicing architect will appreciate the difficulties in the way of executing this kind of work in a locality

dominated by union organizations. When I wrote the specifications I hoped it might be possible to obtain cards for a limited number of men in both the bricklayers and stone setters unions. In the country with somewhat inaccurate masons the problem would have been simplified. The contractor began with bricklayers as soon as the concrete foundations were in, doing this on the north side of the church back from the street where little stone appeared in the design. As the rubble worked in in larger quantities some of the bricklayers grumbled but on the whole they seemed interested in the work and I think considered it a lark. The cut stone setters were working on the front of the church by this time and came around when needed for the ashlar courses just as the bricklayers went around to the cut stone to back up. So all went merrily till a cut stone setter had a grievance, became virtuous and reported to the stone masons that the bricklayers were doing their work. Then the business agent came around.

Of course, I was only the architect and I do not know what happened at the ensuing conference. Probably it developed that the rubble stone end of the work was not very interesting and that the stone masons could not supply any men in such a busy season. At any rate the agent went away and did not return. From then on every one was contented.

The second difficulty lay in getting the men to do the kind of work I wanted. They were all too good. Forty percent black brick meant a proportion of two black brick to every five red. A five eighths joint was a five-eighths joint. They had to line up to obey the union rule and I found it hard for them to forget to lay the brick level with the line. To run the courses up over a piece of rubble stone was unheard of. The brick had to be cut to fit.

The first samples of wall came out evenly peppered with the black brick. I dropped everything else and lived on the job for a few weeks directing the placing of practically every piece of rubble and of all the massing of the black brick. Finally the masons began to understand





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*December, 1925*

Main Doorway  
THE CHURCH OF ST. JOHN OF NEPOMUK  
John Van Pelt, Architect  
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what I was driving at, and after that everything changed. As a general guide, on a set of old prints I blacked in areas of the brick work that massed in agreeable contrasts to the cut stone and architectural lines and turned over this broad diagram to the foreman bricklayer. My only remaining work was to keep the contractor's superintendent from firing the bricklayers. They were so pleased with what they were doing that they became cocky and no superintendent can stand that. However, as far as the building was concerned I could forget it. All I had to do was to admire the result of their labors.

When we first began to lay up face brick I encountered a most disquieting opposition from the congregation. Some of them were practical bricklayers and freely criticized what they considered rottenly careless work. Disquieting is an inadequate description of the rector's feeling when the contributions and gifts of the people began to fall off. However, I stuck to it, argued against a machine made front and Fordesque architecture and loaned the rector books to show to the trustees and the insistent members of his flock. Finally I won out and the ones who objected the most are now loudest in praising the result.

The sandstone has a warm yellow tone with considerable variation and brown and reddish veining. Harder than Indiana limestone, it is more expensive to cut and carve. A gang saw finish was specified for the ashlar with the limitation of an eighth of an inch for offsets in saw-cuts. For those who have not had experience with this kind of stone it may be worth while to note that the dark and light stones should be indicated on the scale drawings.

Joints were wide at the time Italian Romanesque was in flower. In the ashlar of St. John's they average about three-eighths of an inch in width and it was found more convenient to finish them with a rounded jointer even though they are almost flush. The mortar is light, made with a mixture of one part of white Atlas and two to two and a half parts of white and yellow sand, mixed.

The limestone is a combination of buff and variegated Indiana, the latter introduced to relieve the flat effect of a uniformly buff color, yet, not in large enough proportion to give the whole a cold tone. The finish of flat portions of the limestone is planed, joints flush, light and about an eighth of an inch wide.

In a description of the Romanesque ornament and sculpture it would not be fair to omit mention of the artistic skill and whole hearted cooperation that René Chambellan displayed in making the models for the stone carving. The method of procedure that I prefer is only to give the modeller full sizes of the mouldings with relatively vague suggestions of the modelled ornament and sculpture. When the frame work is set up and the mass roughly put in place, I find it better to take a hand personally, revise and build up the design myself as I have it in mind and not till then turn it over to the modeller to finish up. This means that the modeller must be sympathetic and quick to grasp one's ideas, else work with him would be impossible. In this particular case the result was more than usually difficult of achievement because of the subtle combination of archaism and sophistication of this period of Romanesque. For instance, the tympanum of Moissac is imbued with a spiritual idealism that could only emanate from an art entirely untrammelled by preoccupation with the photographic reproduction of human beings and household forms. Yet it is almost omniscient in the uncanny skill with which the contrasts are handled and the actual modelling and carving is done, while the figures, faces, and graceful lines of the composition are perfect in their beauty and grace. Moissac is a French example but the Apocryphal beasts and angels of Toscanella would have served as well. Indeed I did not attempt to confine myself too closely to Italian work as part of the program imposed upon me was a spire or pointed roof for the tower, a form more usual in northern countries.

With the carving of the ornament, I experienced more difficulty than with the modelling. Unfortunately, although I



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Main Tympanum Over Entrance Doorway  
 THE CHURCH OF ST. JOHN OF NEPOMUK  
 John Van Pelt, Architect

*December, 1925*





*The Architectural Record*  
Detail of Garden Wall



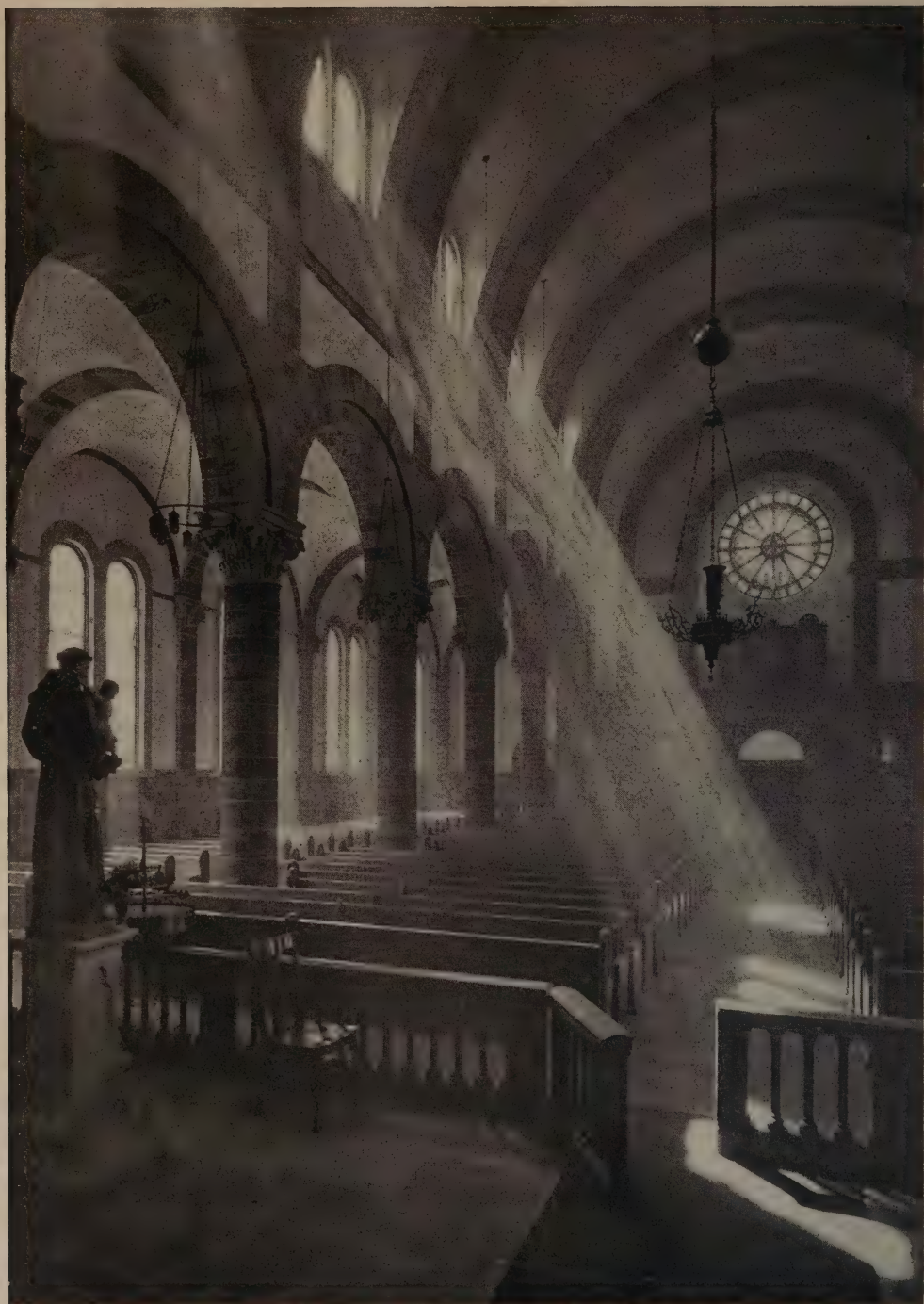
Detail of Ornament, Interior

December, 1925

# THE CHURCH OF ST. JOHN OF NEPOMUK

John Van Pelt, Architect





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Interior View Looking West  
THE CHURCH OF ST. JOHN OF NEPOMUK  
John Van Pelt, Architect  
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*December, 1925*

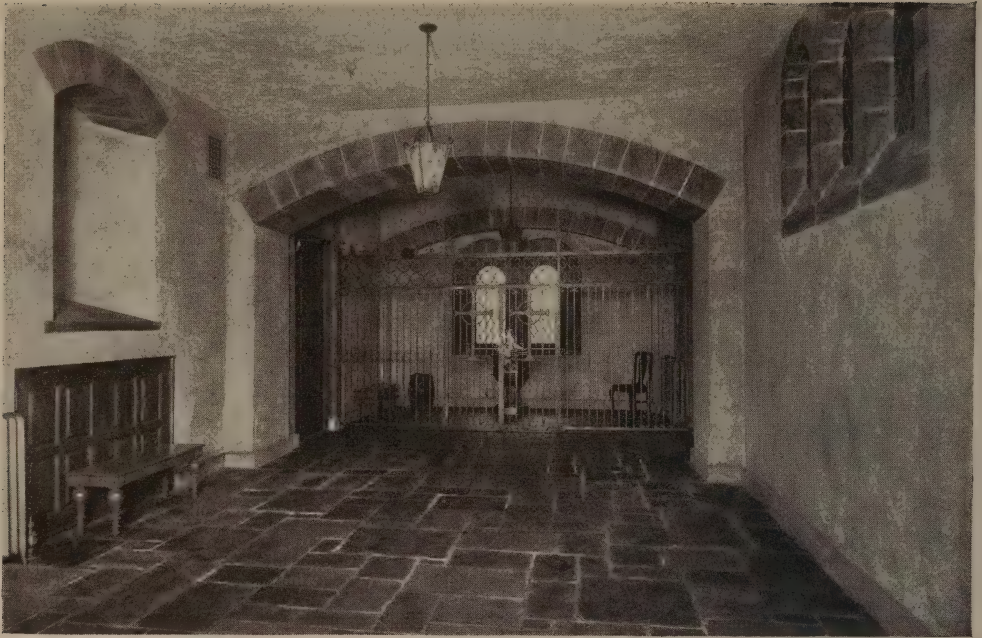


*The Architectural Record*

Interior View Looking East  
THE CHURCH OF ST. JOHN OF NEPOMUK  
John Van Pelt, Architect  
[527]

*December, 1925*





Crypt  
THE CHURCH OF ST. JOHN OF NEPOMUK  
John Van Pelt, Architect

can work in clay I have no experience in stone cutting. The carvers furnished to me were too good, or rather too used to doing finely detailed ornament typical of some of the Renaissance work where a machine like accuracy is required and feeling counts for little. They were considered among the best workmen in the city and eventually came to understand what I was driving at, but it took several serious altercations to prevent excessive refinement of detail from a much simpler expression in the model and reproduction of the model on both sides of an axis, although the specifications clearly stated that the model was only to be used as a suggestion in the case of repeated motives and that successive elements were to be drawn out in charcoal on the stone, revised by the architect and cut directly by a carver used to doing such work. Several years before an Italian had done a wonderful piece of carving for me in just that way.

The subject of the main tympanum over the entrance doorway shown on

page 524 is St. John of Nepomuk in the customary attitude implying the seal of silence. On either side of him is an executioner, one with a scourge and the other symbolical of his death in the river. Immediately below, over the doorway, is a frieze of which the two central figures portray St. Methodius and St. Cyril. These two saints, wandering evangelists, brought about the Christianizing of central Europe. The figures extending to each end of the frieze portray their converts. The modelling of these little figures was done by Mr. Chambellan almost without criticism on my part and it is, I think, unusually full of the spirit of the sculpture of the time.

The upper part of the tower is somewhat like the one at Loches. The metal covering on cleats in horizontal locked bands is of zinc. All of the gutter work, conductors, etc., are of the same metal. I had to devise and make cardboard models of a new joint to take care of the expansion and contraction of the long sunk gutters that run around the church. The



color of the zinc is toning rapidly and eventually will not be noticeably different from that of a lead covering. Lead was the metal usually adopted in the old work.

The roof of the church and rectory is of a flashed and variegated Imperial Spanish tile. Soft and warm in its general coloring it harmonizes with the warm tones of the sandstone and the brick.

The garden wall (page 525) continues north from the Church along First Avenue. It forms the protection of a small enclosure behind which will eventually be the Convent of the Sisters who will teach in the school.

The Rectory is on Sixty-sixth Street behind the Church and the driveway between the two leads down under the dining room to the garage below the rear of the school.

The school front is on Sixty-seventh Street in a narrower piece of ground extending north from the Rectory.

The general plan of the Church is of the Basilica type with a vestibule on First Avenue above which is the gallery and organ left. Stairs in the tower provide the exit from the latter.

The color scheme of the Church interior has the warm tone of the sandstone for the lower wainscot, columns

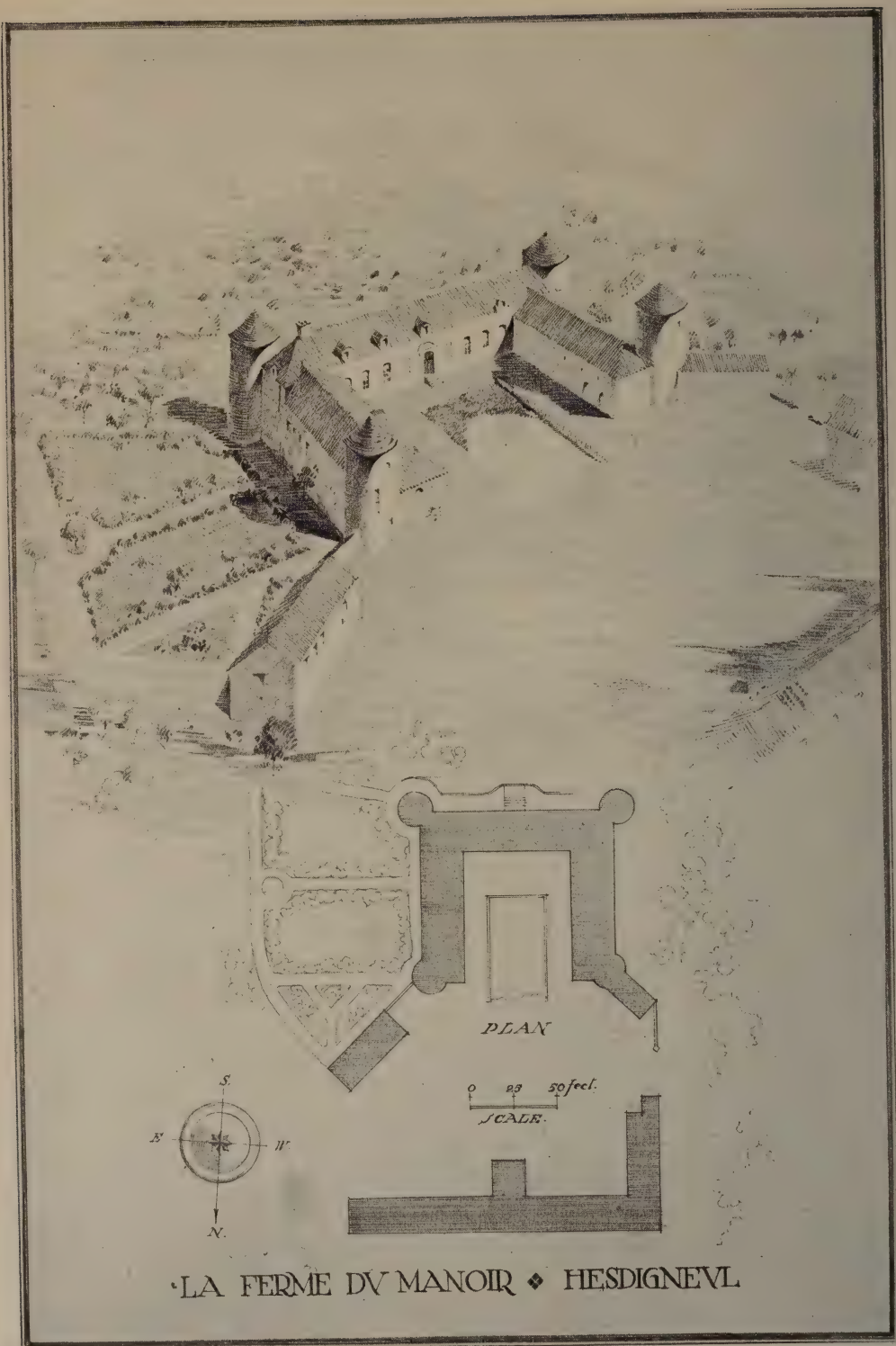
and arched ribs contrasting with a creamy white plaster, having a somewhat unequal surface obtained by trowelling with a small trowel. In the vault of the nave and the semi-dome of the apse akous-tolith plaster was used to reduce the reverberation.

At present no interior decoration has been attempted but eventually it is hoped that in the apse a large fresco or mosaic in deep colors, having a blue background and showing a large half figure of Christ with accompanying angels may be done in the spirit of the old Romanesque decoration. Lack of funds made it impossible to install the stone altar and an old one from the former Church on Fifty-seventh Street was moved in temporarily. The design calls for medallion windows of pot metal glass and these also, it is hoped, may be installed some day.

For the floor of the Church, as in the class rooms, elaterite was used and is proving very satisfactory. The floor of the church vestibule is slate of varying colors, from reddish purple to grayish green. The Church is entirely fireproof and was built for a cost of about fifty cents a cubic foot, the church building being completed for the original contract price without additions.



Detail of Ornament at Entrance  
THE CHURCH OF ST. JOHN OF  
NEPOMUK





The  
FARMSTEADS and SMALL  
MANORS OF FRANCE



By  
Harold Donaldson Eberlein, Roger Wearne Ramsdell  
— and Leigh Hill French, Jr. —

I. LA FERME DU MANOIR, HESDIGNEUL

The Ferme du Manoir, at Hesdigneul, is one of those fortified farmsteads so characteristic of Picardy, especially of the district lying between Boulogne and Montreuil. Centuries ago, when the English army sate at Boulogne and the French army sate on the strongly walled hill-top of Montreuil, the landowners of the intervening region fortified their farms for protection against straggling bands of marauding soldiery and the rapacity of foraging parties from both camps. Thus we see a distinct type of domestic architecture called into being as a result of the local disturbance of political conditions.

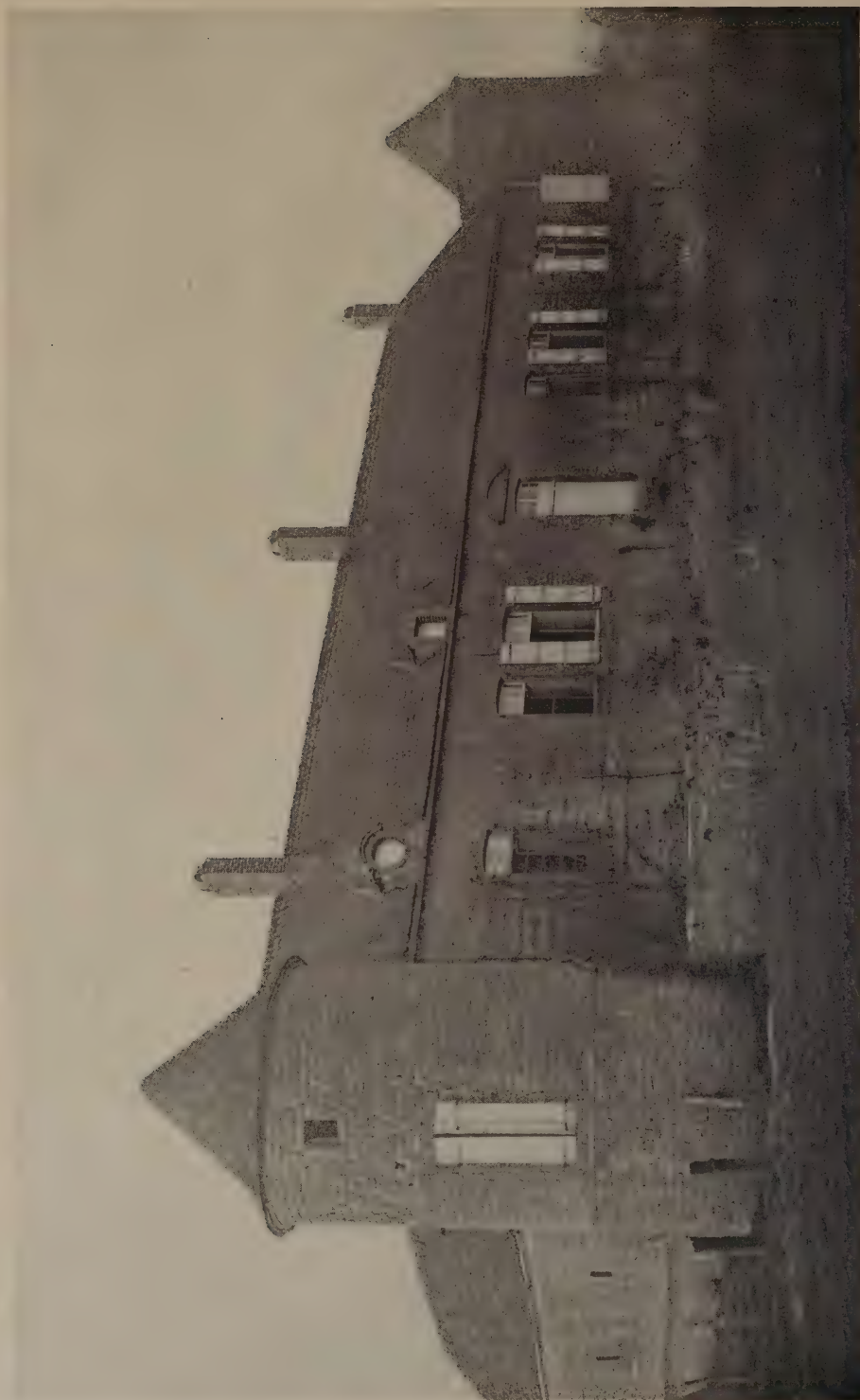
In its present form the manor farmhouse of Hesdigneul dates from the seventeenth century. It is more than merely a dwelling for peasant farmers; it was once a seat of the lord of the manor, a distinguished person of importance in the neighborhood, the Marquess of Hesdigneul. This fact accounts for a measure of urbanity in the buildings, not to be expected nor found in the habitations of hinds. The architectural amenities, however, are of the simplest kind and the thoroughly agricultural character of this *gentilhomme* or gentleman's farmhouse is not for a moment subordinated to any taste for ostentation. In the arrangement and expression of the whole group the ends of utility are dominant; considerations of pretentious display have no place. Every feature of the composition is perfectly straightforward and directly contributes to the main purpose in view—the administration of farm activities concentrated about the abode of the feudal lord. That is why the com-

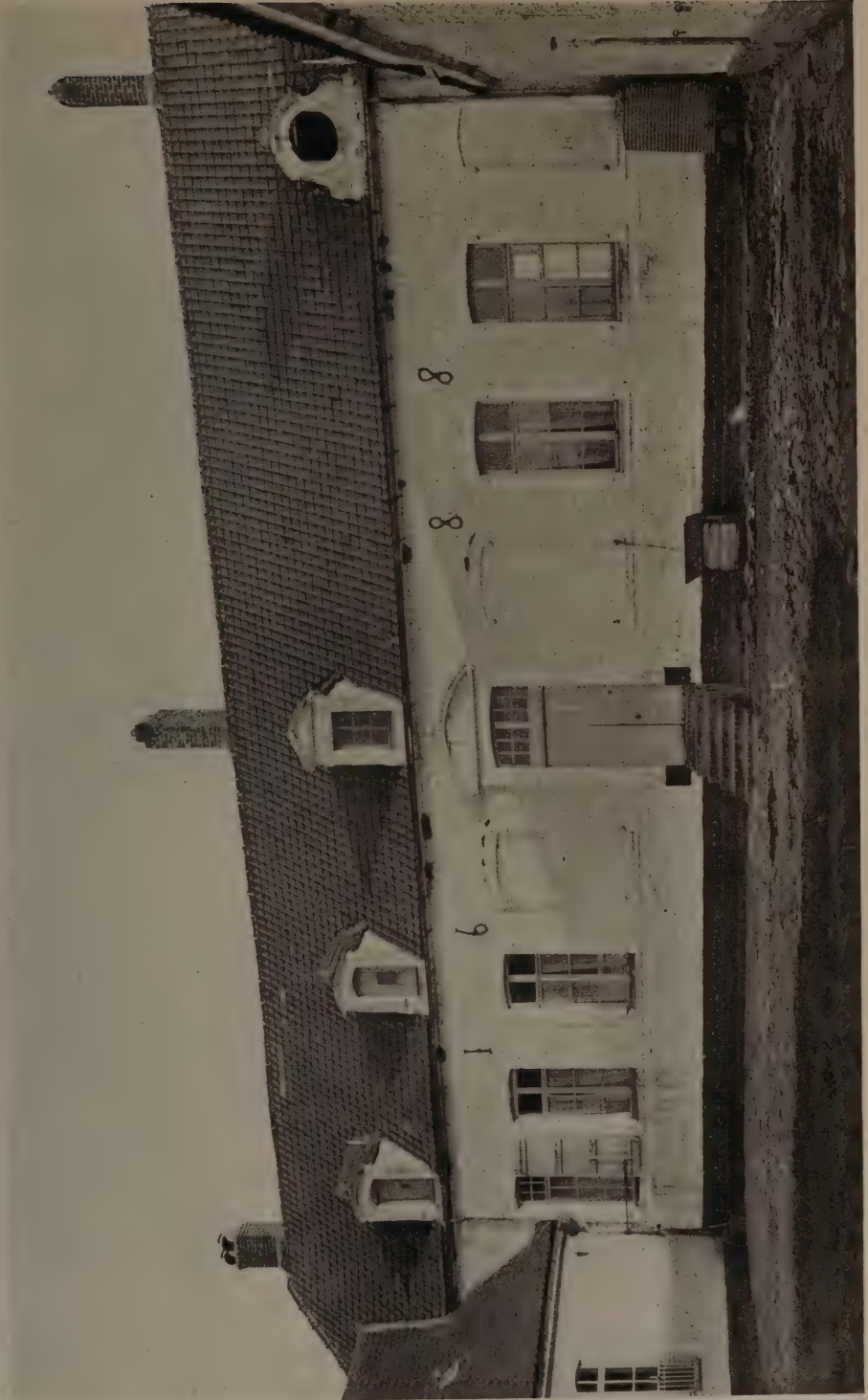
position achieves style and convincing force, and that is one reason why it merits study as a source of possible adaptations.

The master's quarters—a dwelling of very limited extent, only one room deep from front to back and virtually all of it on the ground floor—faces south and constitutes the southern member of the group between the flanking angle towers at the southwestern and southeastern corners of the quadrangle. The western member, terminating in another circular tower with conical tiled roof, contains storerooms nearest the dwelling, and, farther on, coach-house and stables all under the roof of one continuous building. Beyond the opening into the great quadrangular court or farmyard, the barns, once containing the seigneurial chapel as a central feature but now wholly given over to the storage of farm products, form the northern boundary of the enclosure. An opening on the east, corresponding to the opening on the west, gives access to the fields and adjacent pastures. The rest of the east side is shut in by the east wing of the main group—nearest the master's dwelling are the kitchens and sculleries, then come the dairy, the cow byre, the sheep-fold and the pig-styes, poultry quarters tucked in between, and last of all the circular tower that serves as a *colombier*. The northwestern tower is also a dovecote.

Stone paving about fifteen feet wide extends along the west, south and east sides of the quadrangle. The rest of the central expanse is sunk several feet below the paved level and devoted to manure storage, incidentally furnishing perennial entertainment to the numerous







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NORTH FRONT, LA FERME DU MANOIR, HESDIGNEUL

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Terrace and Garden, South Front  
LA FERME DU MANOIR, HESDIGNEUL





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*December, 1925*

East Front and Potager  
LA FERME DU MANOIR, HESDIGNEUL  
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*The Architectural Record*

*December, 1925*

Colombier  
LA FERME DU MANOIR, HESDIGNEUL

[536]





*The Architectural Record*

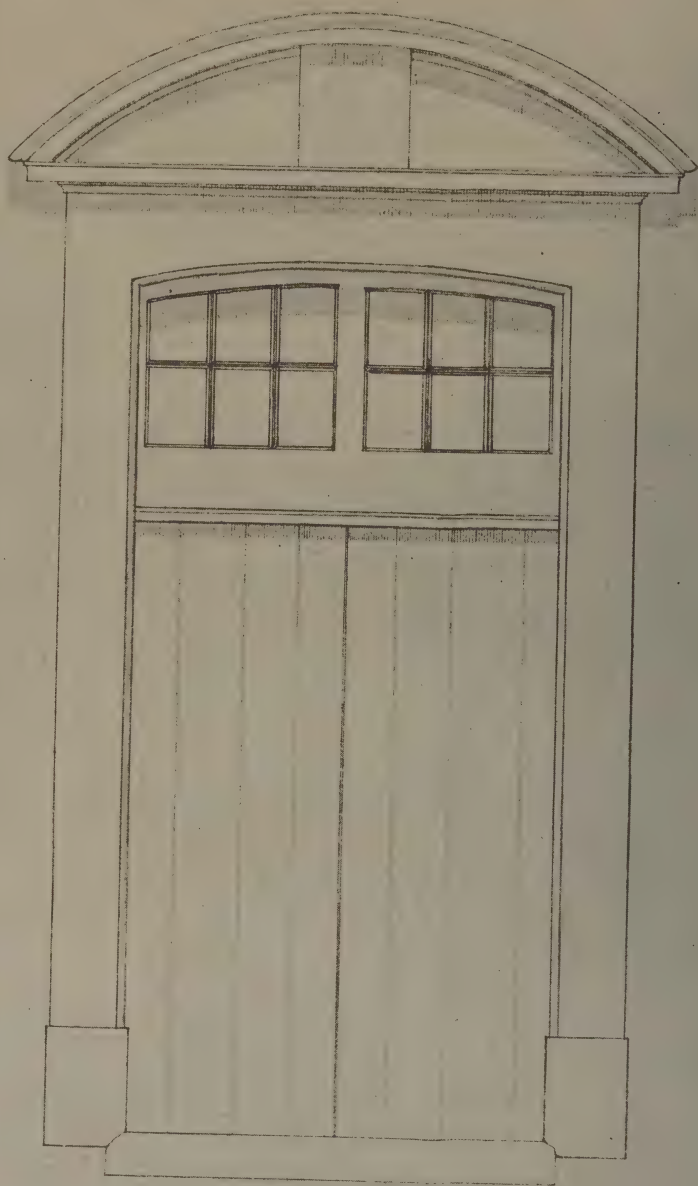
*December, 1925*

Western Towers

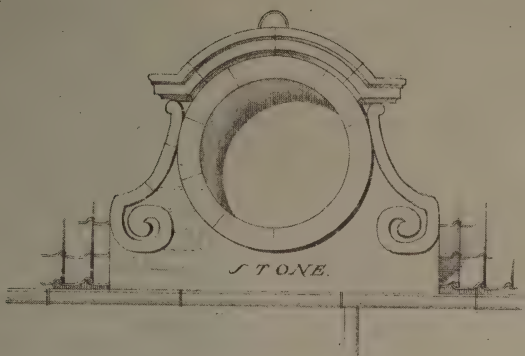
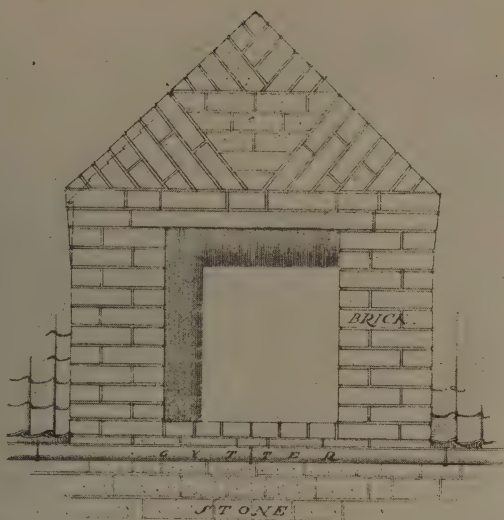
LA FERME DU MANOIR, HESDIGNEUL

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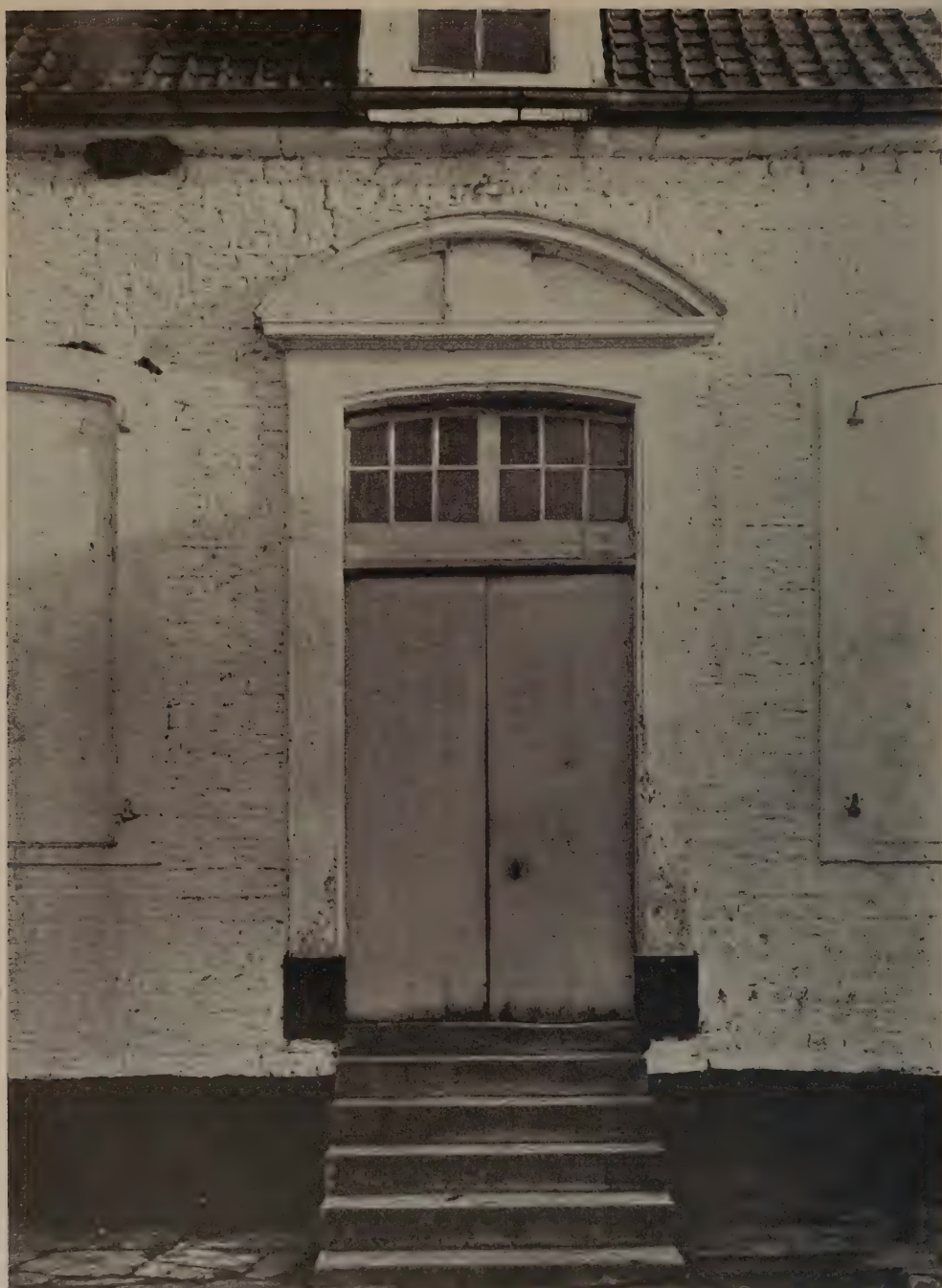




Doorway  
Scale 2 feet  
*La Ferme du Manoir, Hesdigneul*



*Dormers*  
*2 feet*  
*scale*  
*La Ferme du Manoir, Hesdigneul.*



*The Architectural Record*

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North Door  
LA FERME DU MANOIR, HESDIGNEUL

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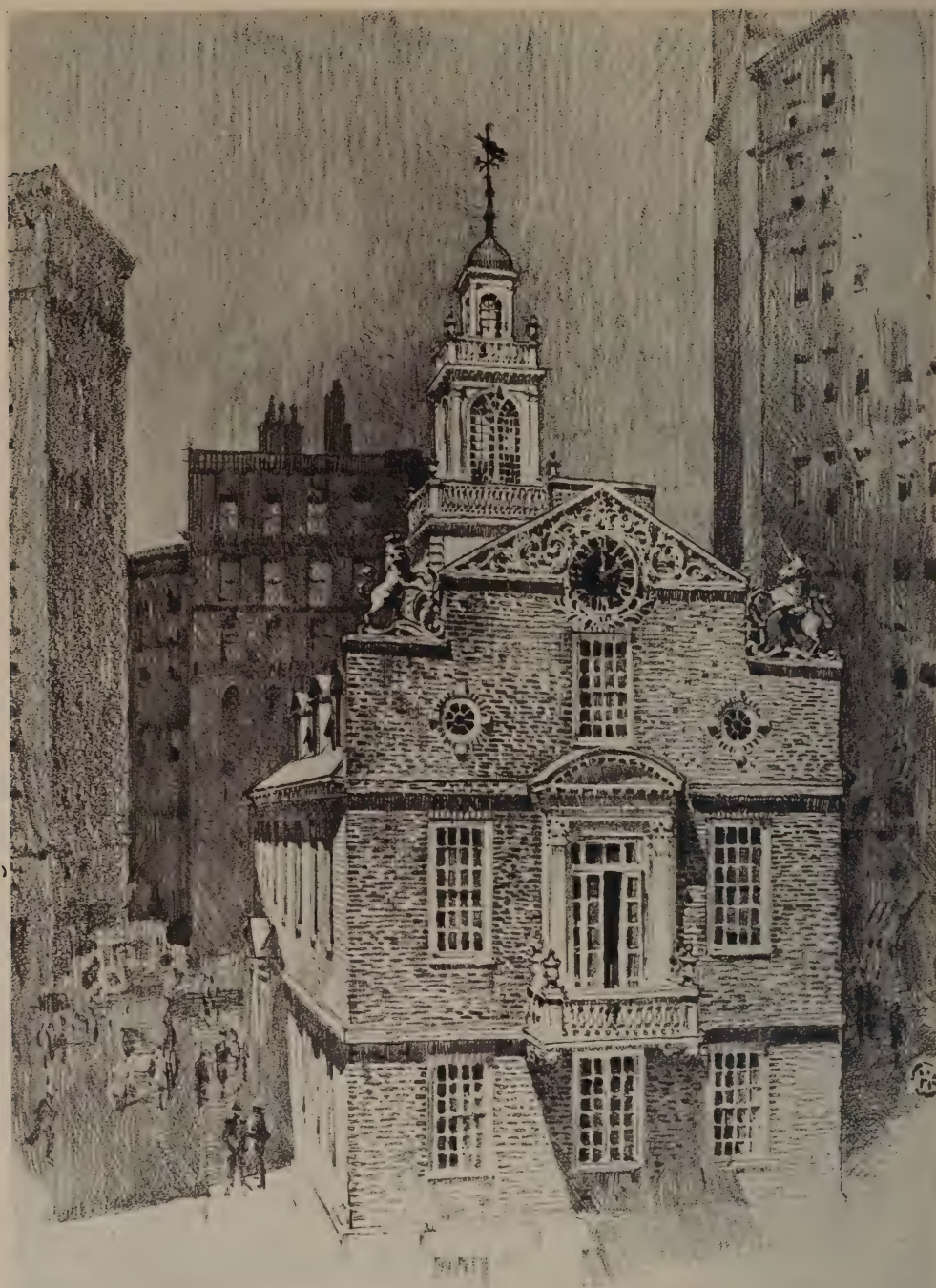
Farm Courtyard  
LA FERME DU MANOIR, HESDIGNEUL

swine and fowls. With the dung pile directly under the windows of the house it is easy to understand the French farmer's aversion to outside ventilation in his sleeping rooms. In the long lee of the east wing is the *potager*. Fruit trees are espaliered against the house wall and standard pear-trees, closely pruned, are set along the bounding paths, while the plots are devoted jointly to vegetables and flowers.

The use of materials is thoroughly naïve. The northwest and southwest towers are built of the native limestone, as is also the outer wall of the west wing between them; the south front is likewise of stone up to within a few feet of the eastern end where there is a sudden change to dark red brick, the brick continuing for the southeastern tower, the outside wall of the east wing and the northeastern tower. Within the quadrangle only the wall of the master's dwelling is of stone, the fronts of the east and west wings being of brick. The

coating of whitewash supplies the note of conformity. While mentioning the brickwork, it is worth while to mark the skewed bricks in one of the dormer heads of the south front, a detail repeated at several other points. The retaining wall of the terrace along the south front is of stone with a brick coping. Save for the fruit trees espaliered against the house wall, this little terrace is altogether devoted to flowers and furnishes an engaging incident of the composition. The roofs are of red tiles and some of the original roofing may still be seen on the towers and in one or two other places. It was composed of small, thin oblongs and was vastly more agreeable in colour, texture and scale than is the more recent covering which replaced it.

The Ferme du Manoir is exceedingly simple, but on close acquaintance it discovers so many unexpected and fascinating details that it will bear close study. It has pre-eminently the quality of wearing well.



*The Architectural Record*

*December, 1925*

THE OLD STATE HOUSE, BOSTON

Drawing by Hubert G. Ripley

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# BOSTON DRY POINTS

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By  
*Hubert C. Ripley*

## 1. THE OLD STATE HOUSE

THERE HAS BEEN perhaps, no feast in State Street that equals the famous banquet held there in January, 1793, in celebration of the first news of the French Revolution. "A roasted ox weighing a thousand pounds, with gilded horns, raised upon a car twenty feet high, was drawn by fifteen horses through the town as 'a peace offering to Liberty and Equality.' The table spread for the feast in State Street reached from the Old State House to Kilby Street. From the balconies of the neighboring houses many women looked down upon the scene. In theory it was beautiful. In practice it ended in somewhat the same manner as the Revolution it was celebrating; at least portions of the ox are said to have been thrown into the air, and even the balconies became coigns of doubtful vantage. The laws of week day temperance were not always so carefully observed as those of Sabbath Keeping."\*

From the east front of the Old State House to Kilby Street is about 375 feet, so that this gargantuan free lunch table forms a record in Boston for all time. The generous lunch tables that used to stand in "The Congress," just off State Street, from 1890 until the year of the Great Drought, were perhaps an unconscious reflection inspired by this noble example. As an expression of good feeling and international amity the Banquet of 1793 was a great success though the domestic politics of the town became shortly afterwards as greatly befuddled

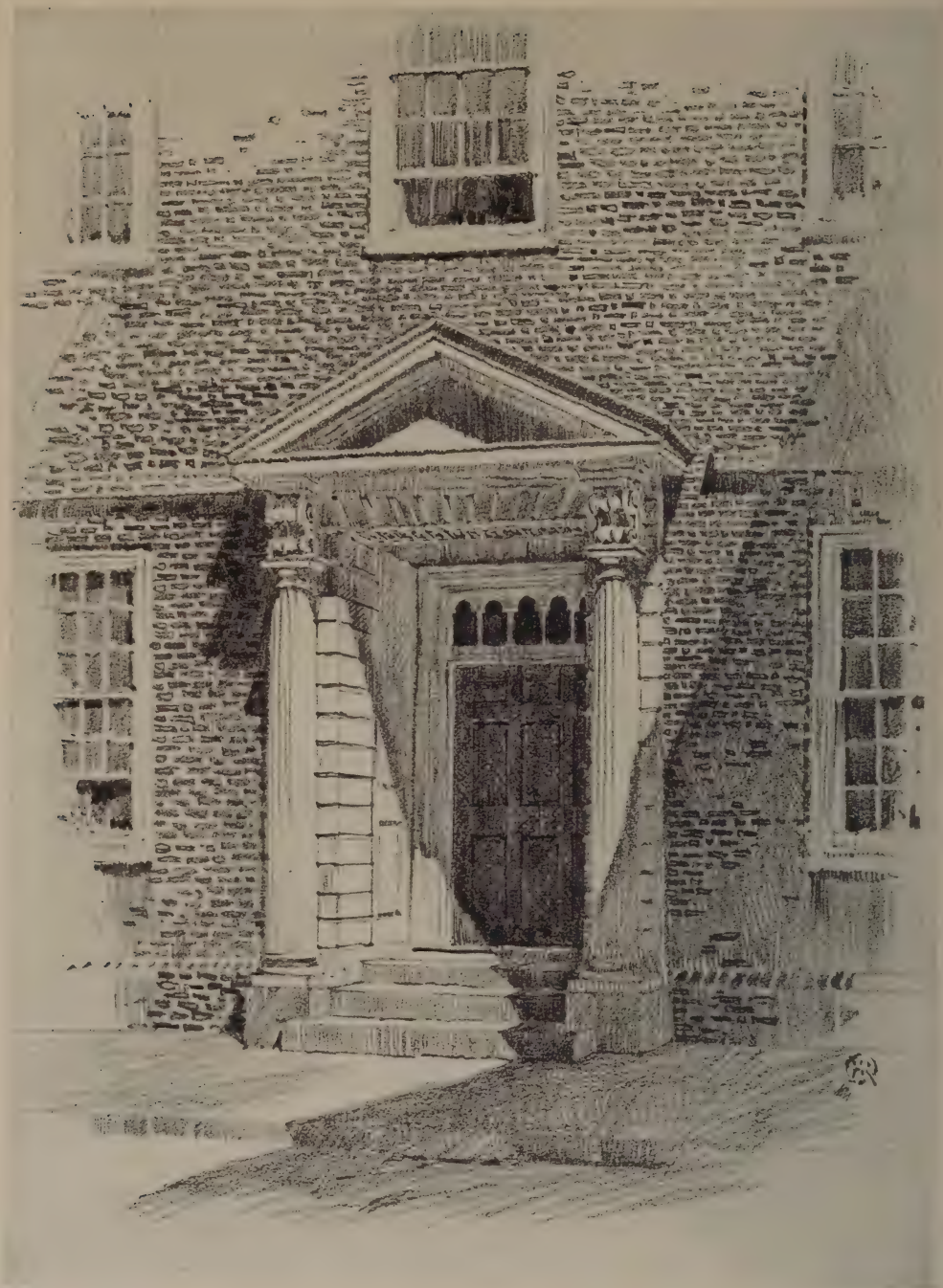
as the participants at the end of the feast. The demonstration itself was largely responsible for the formation of two great parties, the "Federalists" and the "Republicans."

Congress Square, once the home of the Castalides and the sacred magpie, is a short court in the form of a carpenter's steel square. One end of it, if projected, would run in front of the Old State House. State Street is one of the finest and widest streets in the old town district. It runs in almost a straight line to Atlantic Avenue, and was formerly called "the great street to the sea." At its head the Old State House stands directly in its center axis, the roadway debouching to the north and south, joining Washington Street, originally named Marlborough Street. Thus the Old Town House looks directly down the broad way for a distance of five or six hundred feet as far as Custom House Square where the highway slightly converges. When the present building was erected in 1713 it dominated what A. Trystan Edwards (M. A. Oxon) would rightly call a polite, urbane and well mannered highway.

A Devonshire Street office building, running through to Congress Square, formerly housed a number of famous old architectural firms. Ware and Van Brunt, Cabot and Chandler, and Peabody and Stearns, all had their offices here and used to keep watchful eye on one another, as was customary in those days. From the upper back windows overlooking Congress Square Eddie Hoyt and Tim Walsh used to drop paper bags full

\*Boston, the Place and the People. By M. A. DeWolf Howe.





THE DOORWAY OF THE OLD STATE HOUSE

Drawing by Hubert G. Ripley

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of water on the fat policeman and Tony the Italian basket vendor as they made their morning rounds past Cochrane's wine store. Our first interview with Bob Peabody was held in that very building. It was not a long interview, only about a minute, just long enough for the Master to say, "No, I don't think we need any more draughtsmen at present." We watched him draw a doorway in the Palladian style with the shadow of the supporting consoles correctly indicated as he said these fatal words. We can see that sketch now. It was in pen and ink about two inches high on a scrap of white paper lying on his desk. Somehow it seemed to assuage the pang of disappointment his words caused. As we passed out we caught a view of Jule Schweinfurth through the door of the draughting room. He was in a lurid conversation with Neil MacNeil and John Evans, while Tim and Eddie looked on admiringly, their bright young faces aglow with enthusiasm.

"Conklin's" as long ago as we can remember was located in Congress Square, thought not always at the same number. It was also called "The Congress" and was managed by "El Capitan," as we used to call him; a large, handsome man with a beard like George V. It was here that we became acquainted with a merry band of care-free draughtsmen from the nearby offices. Countless unsettled problems of life and art were vigorously expounded over many glasses of beer with the enthusiasm of the early Puritan preachers, who, if tradition does not belie, were accustomed to fortify themselves with a glass or two of good old New England rum before entering the pulpit. One was always certain to find some one in Conklin's ready to spend a pleasant evening. We can see Eddie Crane, now, coming down the steps in a belligerent mood looking for the man who told him a Tom Collins was an excellent foundation for the day—or good old Pritch, with the latest gossip from Fehmer and Page's. The place was unique, and always presented the same characteristics in its different locations. At the period of its greatest renown it was located in the basement of the

Worthington building, eight or ten steps below the sidewalk level. The low basement window contained a pair of beautifully polished buffalo horns mounted in silver and ebony, tastefully set off by a strip of black velvet.

The interior color scheme was black and gold, and there was not a speck of dust anywhere. The two attendants at the shrine of Bacchus always wore spotless starched white coats with red carnations, and the pyramids of glassware sparkled like flawless crystal. The top of the bar was plate glass one inch thick through which could be seen white metal bins full of finely shaven ice. There was a small German silver faucet for carbonated water, and larger ones for plain water, hot and cold. There were various chalices and bowls containing orange and lemon peel, slices of pineapple and choice fruits of the season. Additional touches of color were given by the array of noble bottles with their brilliant labels on the shelves at the back of the bar. There was a section next the ice bins containing cubby holes surrounded with chopped ice, in which reposed those beverages that are more palatable when chilled.

At the sides and ends of the rather large room were glass topped tables, some in alcoves, at which draughtsmen and stock brokers held important conferences. Two additional tables covered with snowy linen, held at noon, and again from five to seven in the evening, platters of thinly sliced meats, plates piled high with geometrical squares of white bread from which the crust had been removed, bowls of cold slaw, a great cheese wrapped around in a damask towel, and saucers of the most delicious hot corned beef hash with beets that the mind of man can conceive. Two sub-lieutenants were charged with the care and replenishment of these tables, the serving of the seated customers, and the impeccable condition of the whole establishment. The floor was in squares of black and gold tile and the high ceiling beamed in black and crystal, with the softly glowing lights flashing iridescence from its many prisms. Every evening at 7:30 the place closed and all went home. It is not in



the memory of man that a customer ever so far forgot himself as to overstep the bounds of courtesy or propriety in El Capitan's.

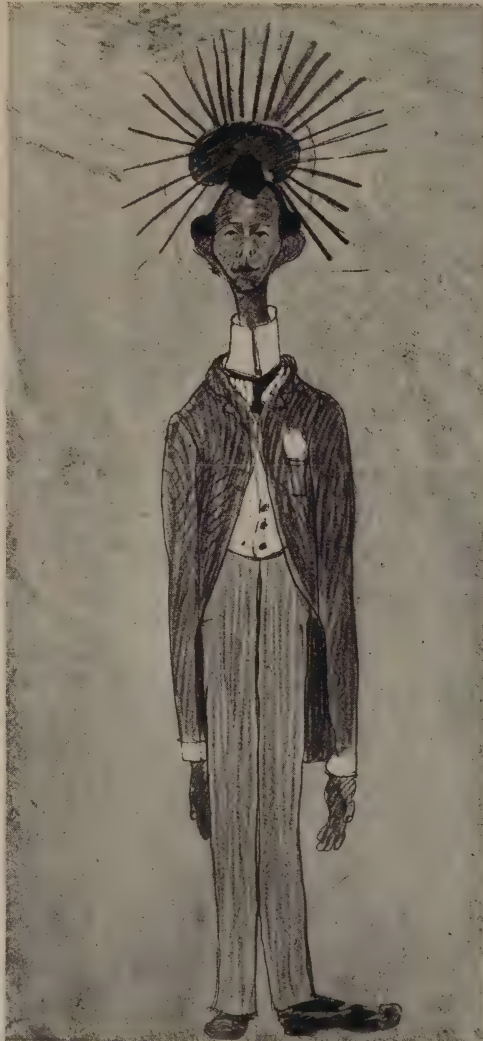
The high priest of Dionysius who presided at "The Congress" was one of those rare geniuses who could make a perfect Martini. He was a tall, spare, gray-haired man of reserved and dignified mien. A man of few words, but once, when business was quiet, he so far un-bent as to impart to us a secret of his craft. "The Martini cocktail," he said, "should be a perfect blending of gin, vermouth, and bitters. A shade too much or too little of either ingredient will ruin it." He illustrated, and so perfect was his art that the draining of the mixing glass to its last drop just filled to the brim the little crystal bowl with its slender stem, on the bar in front of us. The result was what Nathan Bailey calls Nectar, "a pleafant Liq uor feign'd by the Poets to be the Drink of the Gods."

When the sun was crossing the meridian, say about 11:45 A.M. in this latitude, used to be an excellent time to visit "The Congress." Then there was an air of leisure and anticipation about the place, a pot of brilliant geraniums in the exact center of the counter behind the bar, a

pleasant sound of ice being shaved, and the free lunch tables most inviting. A half hour's stay formed a splendid background for the appreciation of Civic Art.

It was a matter of course, on the occasion of a visit from some distinguished draughtsman from Saint Louis or New York, Oscar Enders or Julius Harder, for example, to take them first to the Congress, where appropriate rites were observed, and then pay reverence to the Old State House. On stepping into Con-

gress Square we saw the old building in all the perfection of its rejuvenation. The shadows on the East front are long and sweeping at that hour and bring out to best advantage the salient details of this superb piece of Queen Anne architecture, the finest and most nearly perfect child of the Heliconiades west of Skibbereen. The color of the brick-work, its bonding and size, width of mortar joints, disposition of belt courses and other details have never been surpassed, and may never again be duplicated. The general proportions of the buildings, the way it piles up in graceful pyramidal form terminating in the elegant cupola is preeminently satisfying. With unerring choice, Dr. Wilhelm Lübke, professor at the Polytechnic Institute and at the Art



Willie Johnson, Peabody & Stearns Office Boy as He Appeared in 1893





A. MODERN PHIDIAS.

John Evans, Who Did All the Ornamental Work for Peabody & Stearns

School in Stuttgart, in his "Outlines of the History of Art," has selected the Old State House and Faneuil Hall, as the best examples of their period in the United States. Julius used to tell us all these things and more while Oscar looked on critically, humming a stave from Fra Diavola, than which no more stirring draughtsman's chorus was ever trolled in the romantic hours of dewy morn. Oscar had his own lyrics which fitted Auber's music perfectly, as well as a dozen other "Songs for Draughtsmen" which deserve to be in more permanent form than the battered blue print copy in our library.

Formerly the shore line of the harbor came well up State Street, and for about one hundred and fifty years this fine old building formed as good an example of town planning as one might wish to see. Mr. Charles F. Read, in his most interesting and valuable pamphlet, "The Old State House and Its Predecessor, the First Town House" (published by the Bostonian Society), modestly says: "It

is to be regretted that it is not known who drew the design of the Old State House, for even at the present time, when the art of architecture has made such tremendous strides (*sic*), we must admit that the structure is of pleasing style and of good proportion."

Now the "unsociable skyscrapers" and the heterogeneous scramble of unsightly buildings that so completely swamp its graceful beauty, must cause acute discomfort to the astral wraiths of Elisha Hutchinson, Penn Townsend, Addison Davenport, Samuel Thaxter, Samuel Phipps, Thomas Buttolph and William Payne, the building committee who "built so true and well that their work endures to this day."

From 1713 to 1747 the State House was occupied by the Colonial Governors, and the courts and council, and the first story served as a market place and shops for clerks and booksellers. "In the cellars, which were hired by several persons, a great quantity of wines and other



SEE THAT HUMP!!!

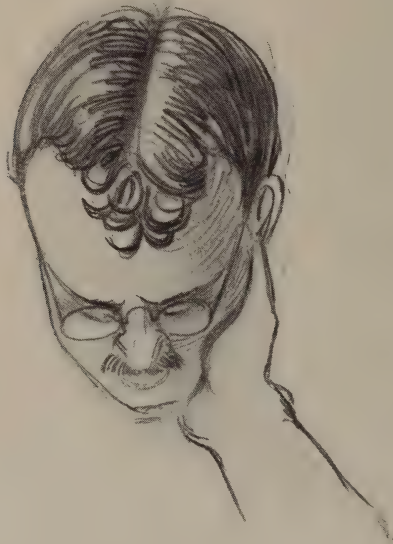
Walter Campbell—Pronounced "Camel"—the Well-Known Renderer of Architectural Perspectives

liquors" were stored. On December 9, 1747, the building was completely gutted by fire, and its valuable contents lost. The brick walls, however, still staunchly stood, having been so well and solidly built as to warrant their continued use. The reconstruction cost the town and county £3,705 11s 4d. Captain Francis Goelet, who visited Boston in 1750, tells us how the rehabilitated Town House appeared to him. "They have also a Town House, built of Brick, situated in King's Freet. Its a very Grand Building, Arch'd all Round, and Two stories High, safh's above; its Lower Part is always Open, defign'd as a Change, tho' the Merchants in Fair Wether make their Change in the open street at the Eafter-moft End. In the upper Story are the council and Affembly chambers &c. It has a neat Capulo, fafh's all round, and which on rejoycing days is Elluminated."

For fifty years state officials occupied

the structure until the seat of government was transferred in 1798 to Beacon Hill. From then on until 1881 when the Boston City Council authorized its reconstruction to the original form, the old building gradually suffered minor structural changes until it became inconceivably hideous with mansard roof, four light windows, and completely plastered over with signs.

The work of restoration was intrusted to the able hands of Jos. Everett Chandler, who performed his task with loving care and a just appreciation for its original design. There might almost be imagined a conspiracy to conceal the fact that to Mr. Chandler more than to any other architect, Boston owes the faithful restoration of many of its most beautiful and historic monuments. This fine artist should have a crown of laurel and official recognition for his services on the Old State House.



Frank Stearns, Son of John

# P O R T F O L I O

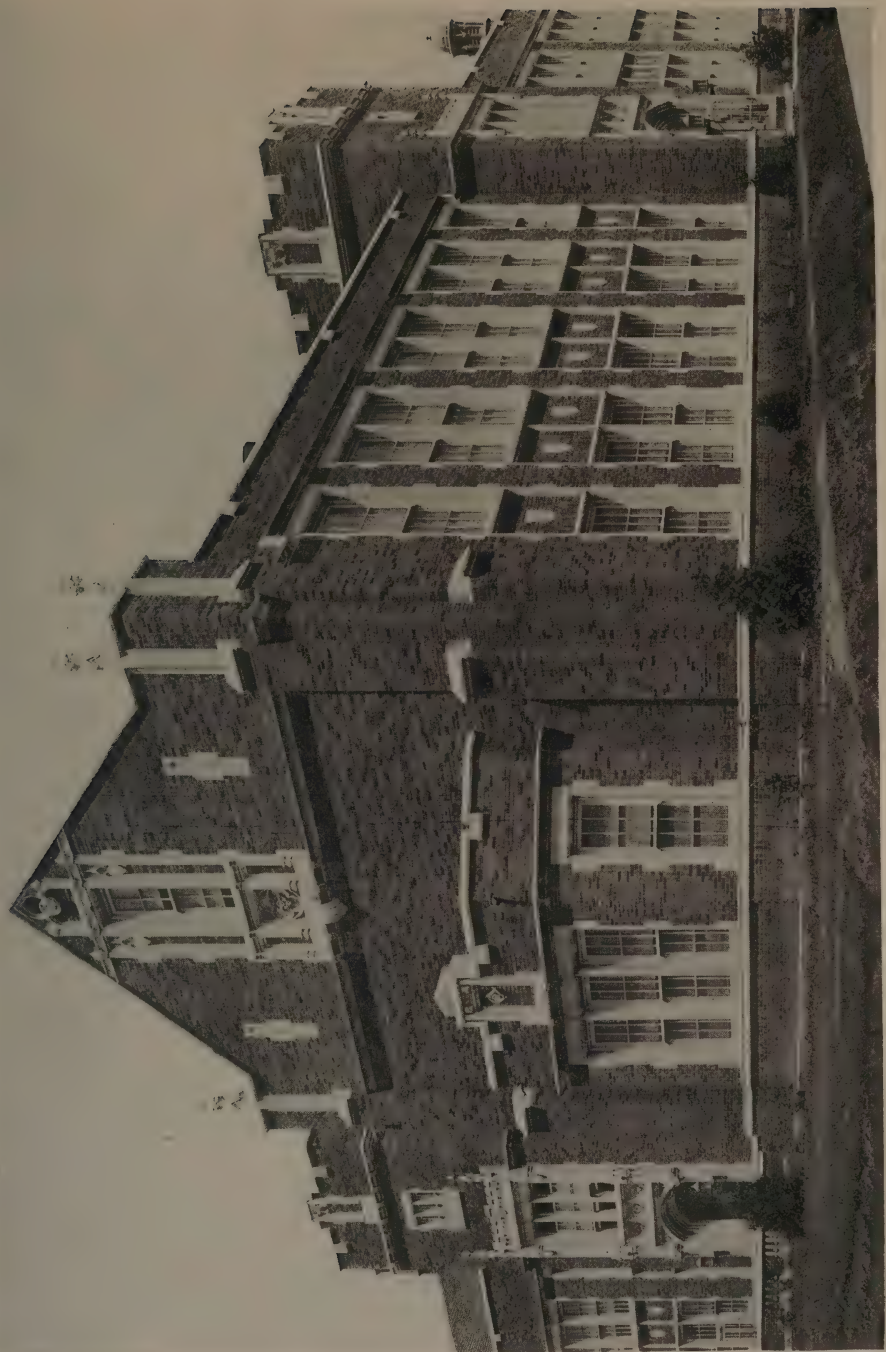
## C V R R E N T · A R C H I T E C T V R E



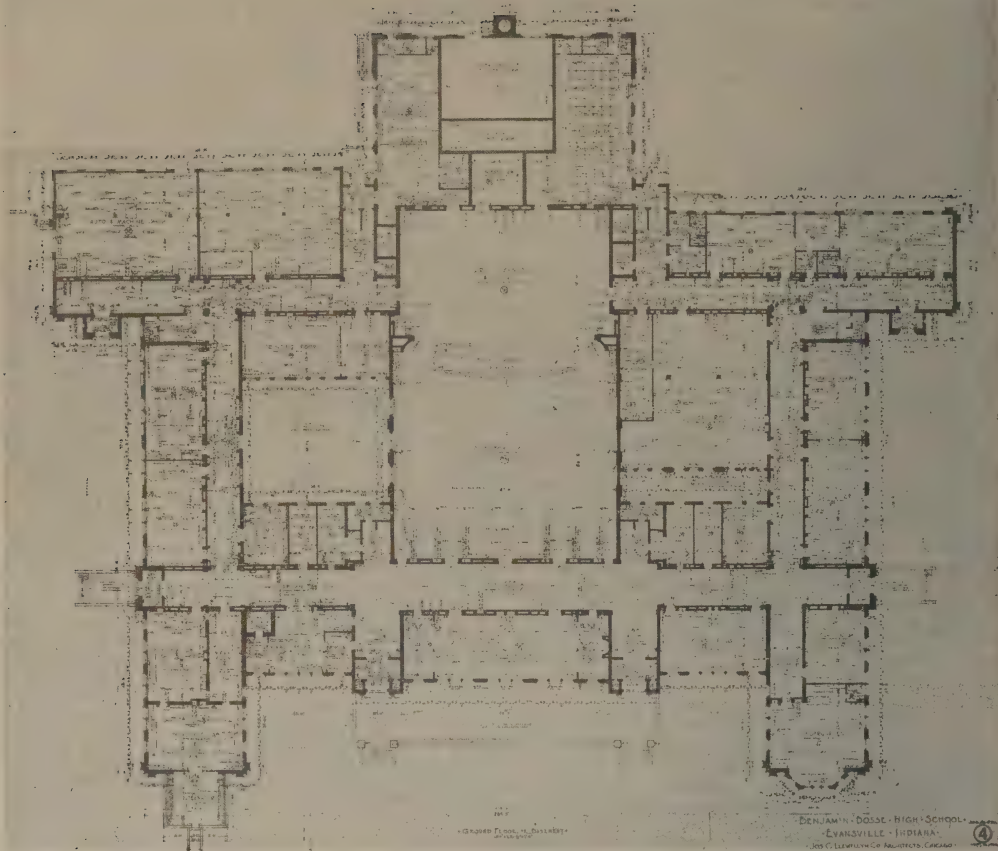
General View from Southwest  
THE BENJAMIN BOSSE HIGH SCHOOL, EVANSVILLE, INDIANA  
Jos. C. Llewellyn Co., Architects







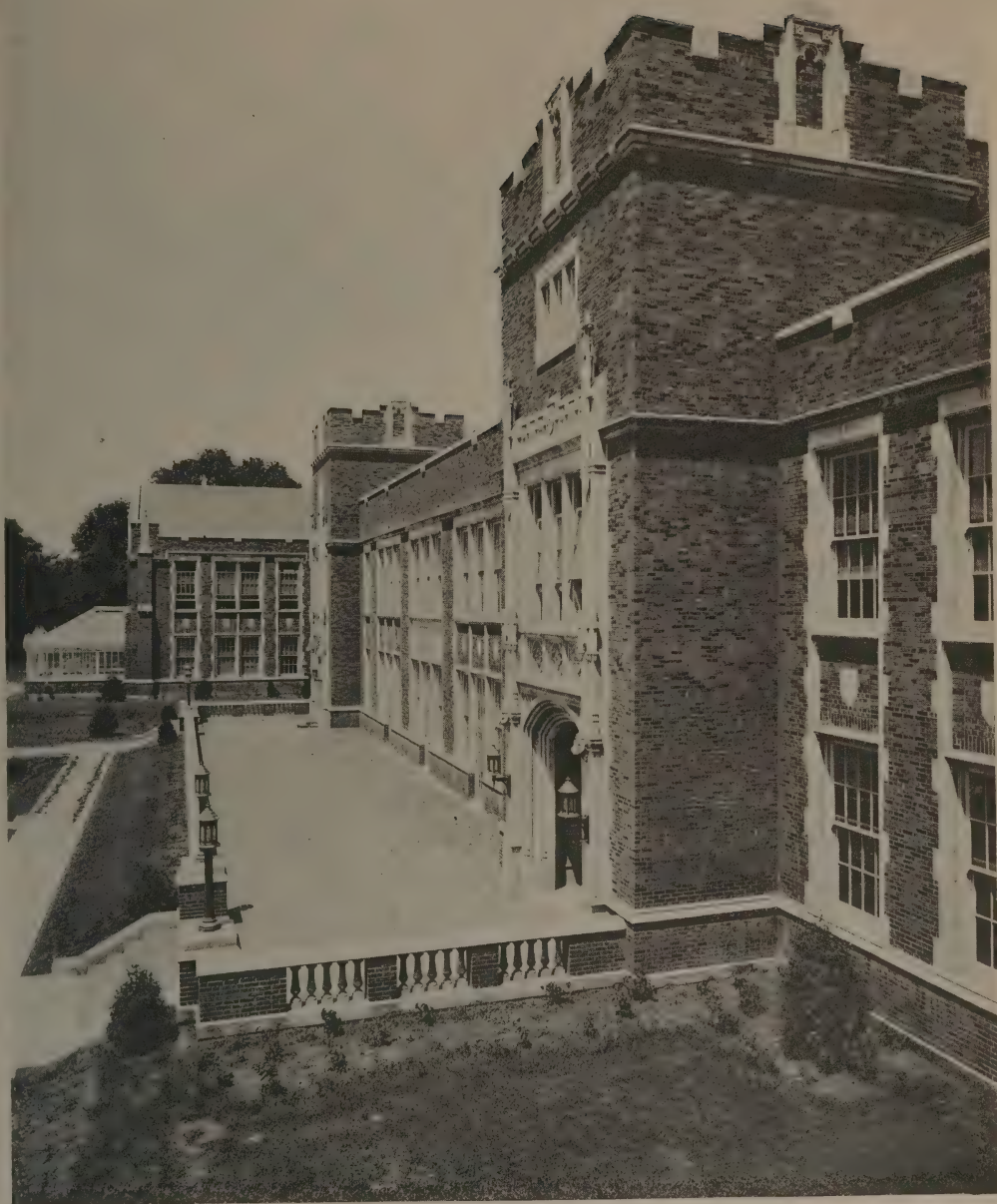
Detail Elevation from Southeast  
THE BENJAMIN BOSSE HIGH SCHOOL, EVANSVILLE, INDIANA  
Jos. C. Llewellyn Co., Architects



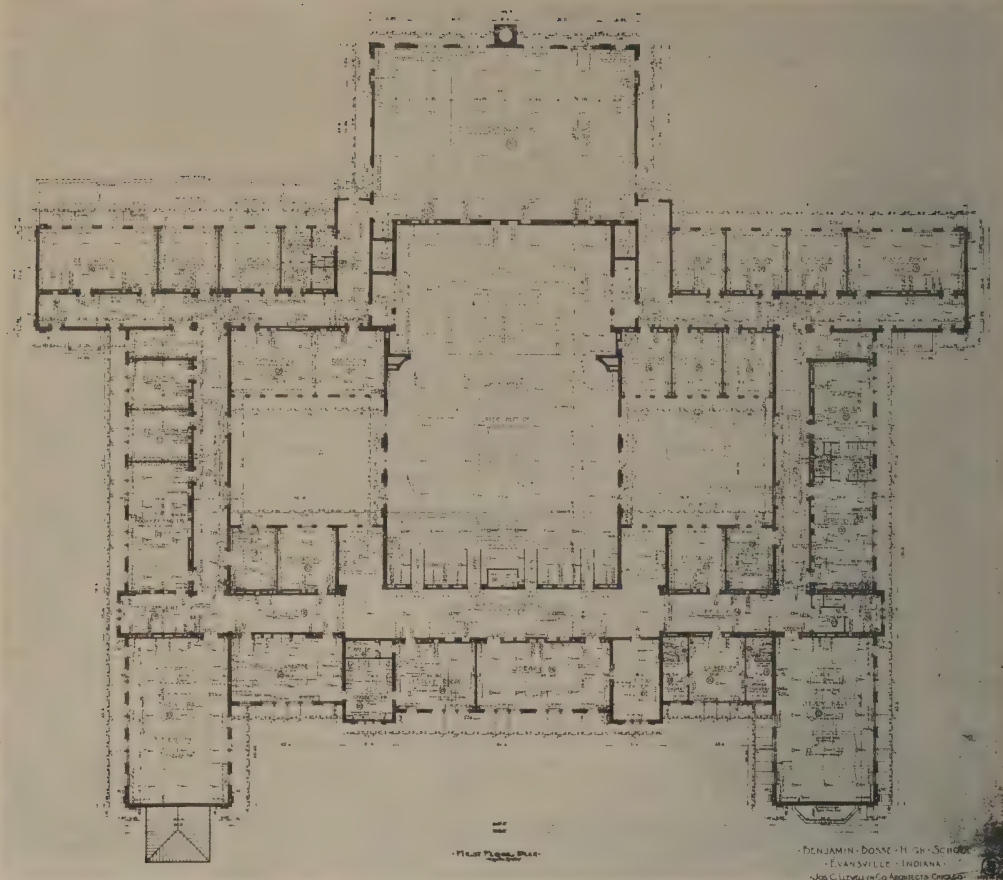
Ground Floor Plan

THE BENJAMIN BOSSE HIGH SCHOOL, EVANSVILLE, INDIANA  
 Jos. C. Llewellyn Co., Architects





View Across Front, Showing Terrace  
THE BENJAMIN BOSSE HIGH SCHOOL, EVANSVILLE, INDIANA  
Jos. C. Llewellyn C<sup>o</sup>., Architects



First Floor Plan  
 THE BENJAMIN BOSSE HIGH SCHOOL, EVANSVILLE, INDIANA  
 Jos. C. Llewellyn Company, Architects





Detail of One of the Main Front Entrances  
THE BENJAMIN BOSSE HIGH SCHOOL, EVANSVILLE, INDIANA  
Jos. C. Llewellyn Co., Architects







RESIDENCE OF J. O. WARBURG, ESQ., NEW YORK  
William Lawrence Bottomley, Architect  
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RESIDENCE OF J. O. WARBURG, ESQ., NEW YORK  
William Lawrence Bottomley, Architect  
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RESIDENCE OF J. O. WARBURG, ESQ., NEW YORK

William Lawrence Bottomley, Architect

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LAWYERS BUILDING, BOSTON  
Coolidge, Shipley, Bulfinch & Abbott, Architects







LAWYERS BUILDING, BOSTON  
Coolidge, Shipley, Bulfinch & Abbott, Architects





LAWYERS BUILDING, BOSTON  
Coolidge, Shipley, Bulfinch & Abbott, Architects



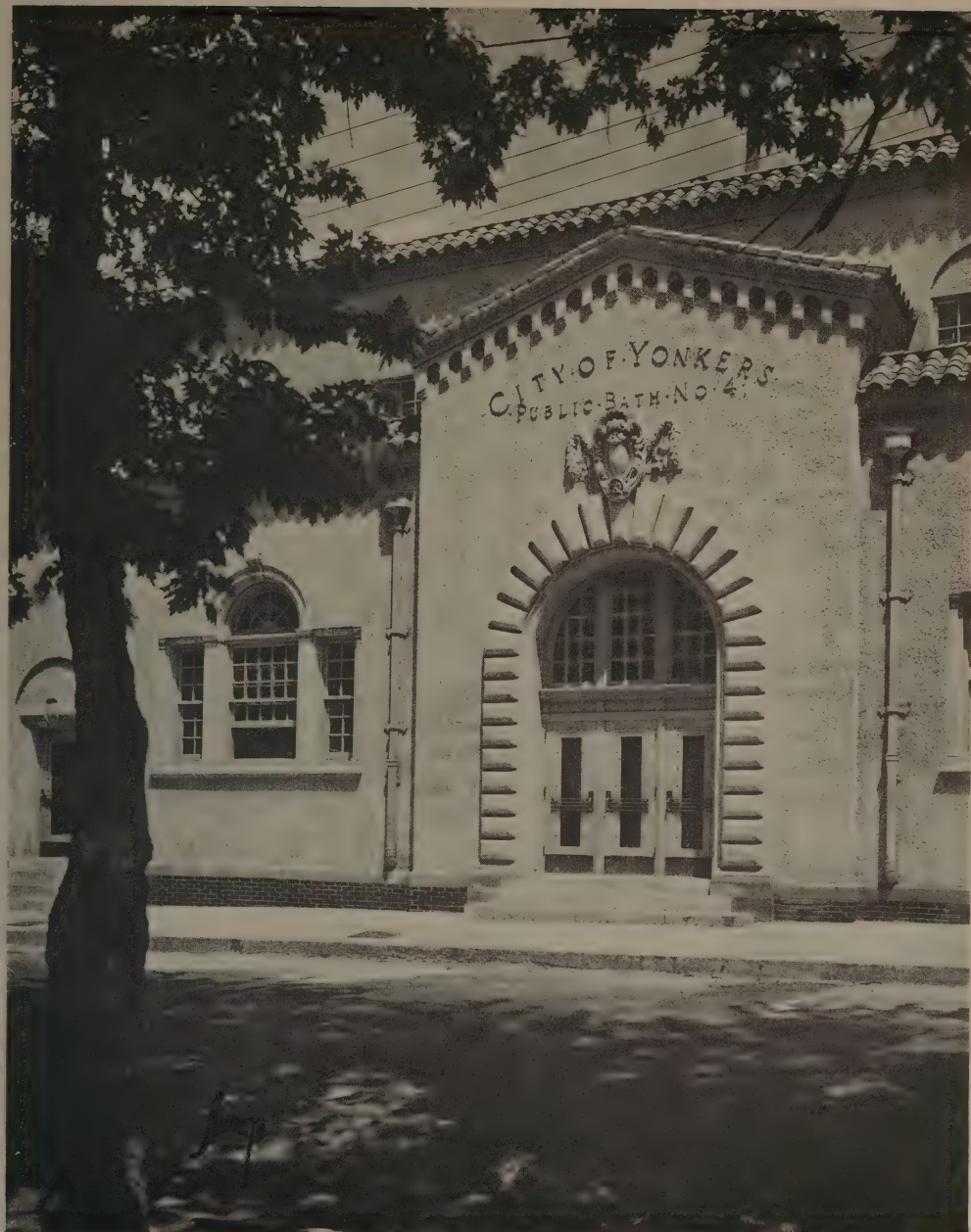




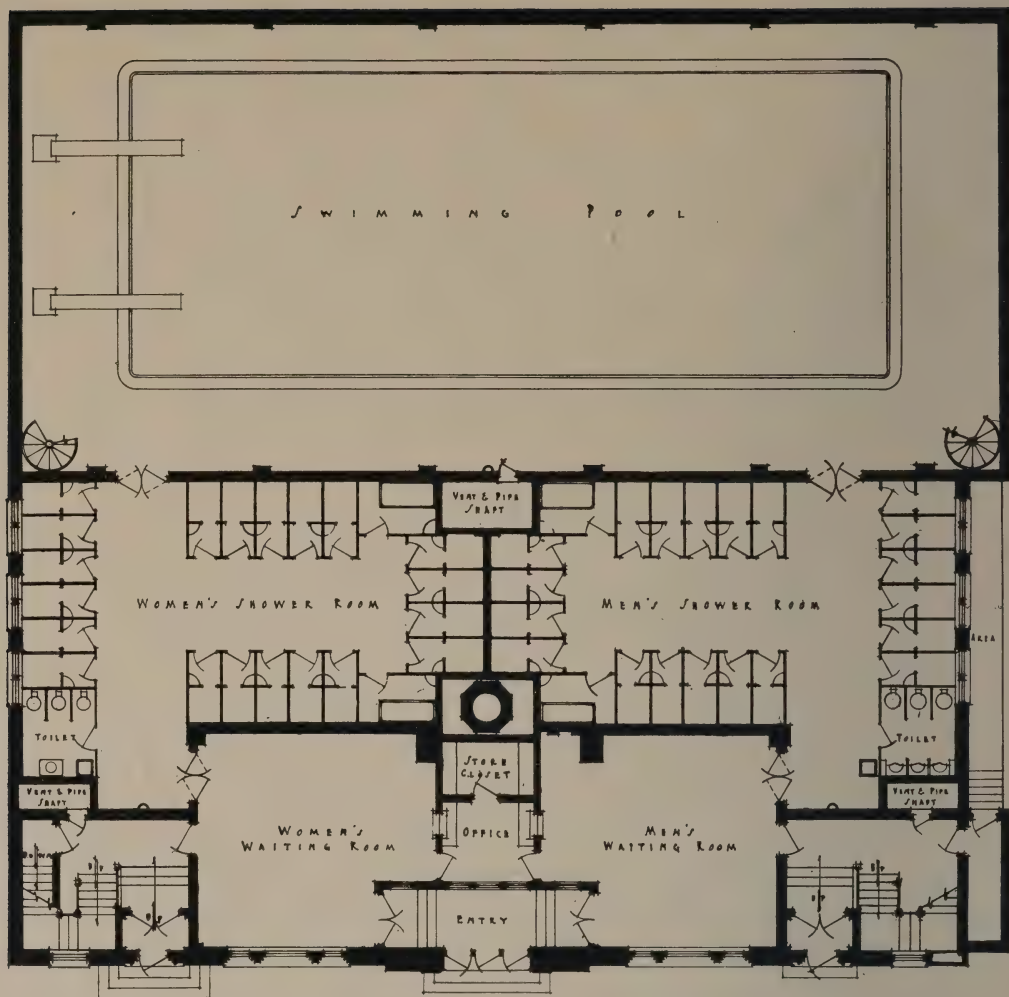
PUBLIC BATH HOUSE FOR THE CITY OF YONKERS, N. Y.  
O. J. Gette, Architect







PUBLIC BATH HOUSE FOR THE CITY OF YONKERS, N. Y.  
O. J. Gette, Architect

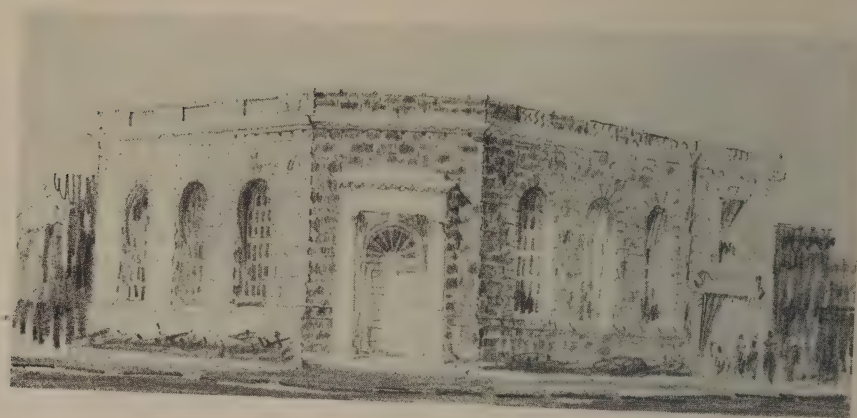


PLAN OF PUBLIC BATH HOUSE FOR THE CITY OF YONKERS, N. Y.  
O. J. Gette, Architect

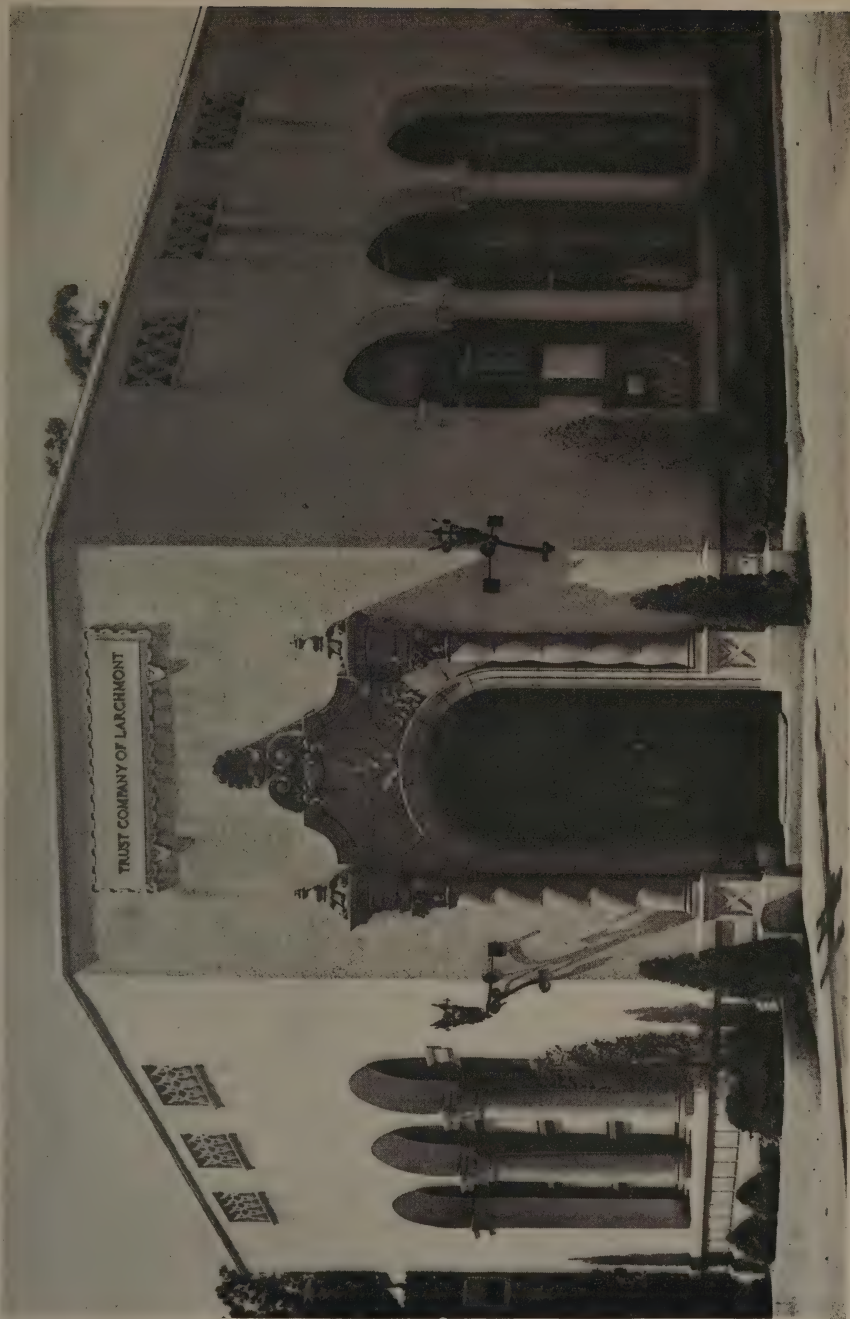


PUBLIC BATH HOUSE FOR THE CITY OF YONKERS, N. Y.  
O. J. Gette, Architect





PRELIMINARY STUDIES FOR THE TRUST COMPANY OF LARCHMONT  
E. D. Parmelee, Architect



BUILDING FOR THE TRUST COMPANY OF LARCHMONT, LARCHMONT, N. Y.  
E. D. Parmelee, Architect



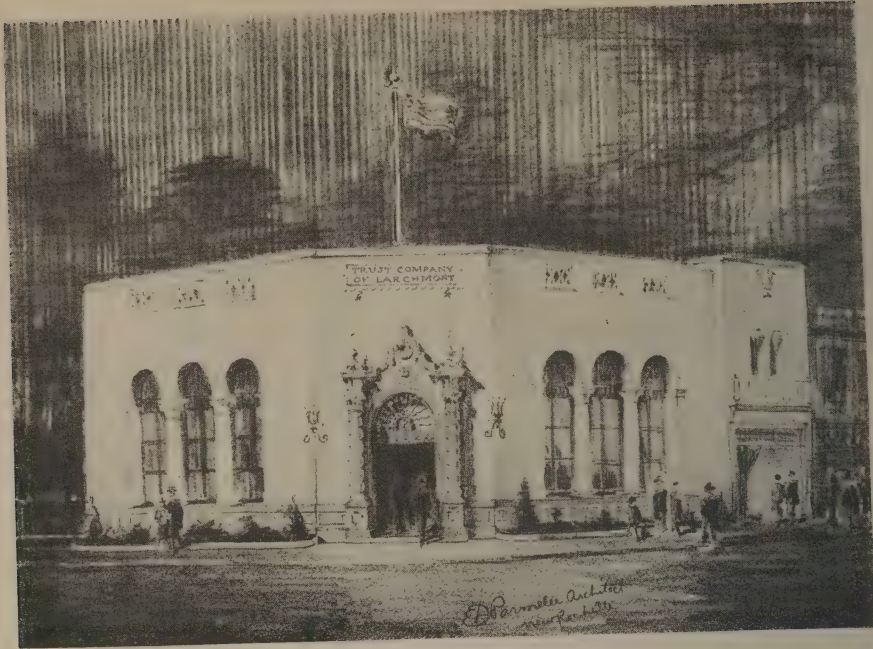
PRELIMINARY STUDIES FOR THE TRUST COMPANY OF LARCHMONT

E. D. Parmelee, Architect

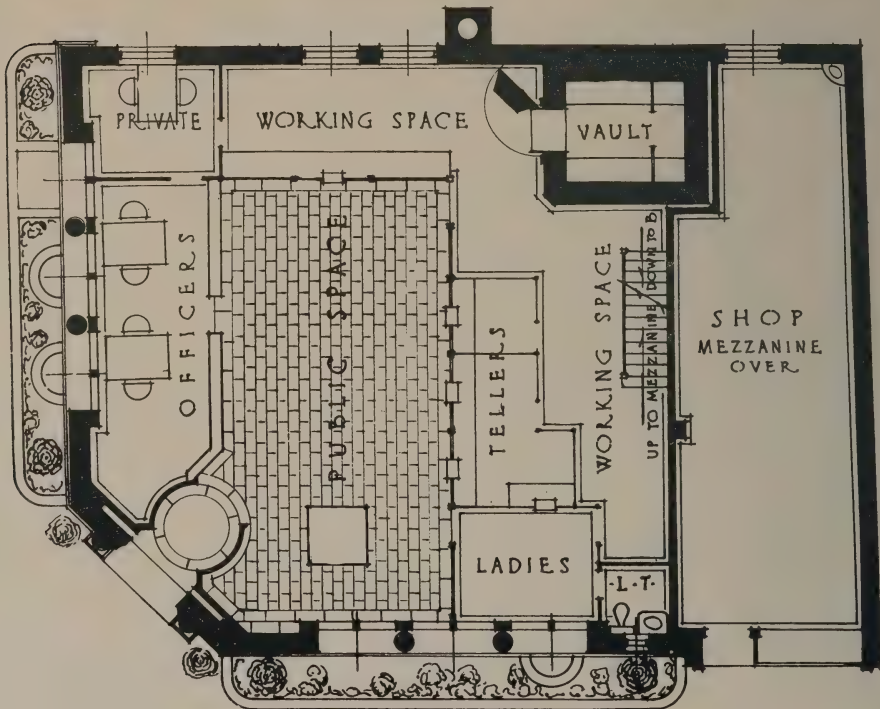




BUILDING FOR THE TRUST COMPANY OF LARCHMONT, LARCHMONT, N. Y.  
E. D. Parmelee, Architect



Final Study



Plan

BUILDING FOR THE TRUST COMPANY OF LARCHMONT, LARCHMONT, N. Y.

E. D. Parmelee, Architect





BUILDING FOR THE TRUST COMPANY OF LARCHMONT, LARCHMONT, N. Y.  
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The  
BANK OF THE UNITED STATES



IT SEEMS A paradox that the ideal of the classical revival everywhere, which was reproduction of the Parthenon with its front of eight Greek Doric columns, should first have been realized in America. We still tend to forget that, in a new country, men think at first less of originating than of conserving, less of being original than of being "correct." We forget, too, the freshness of republicanism which made the ancient republics of Rome and of Greece seem very near. Then, finally, to imitate the Parthenon was not banal a century ago as it is today. It had a rare combination of virtues: it was both correct and novel.

The idea of using the form of the temple in buildings for practical modern uses had first been seriously urged by enthusiastic American laymen and amateurs. Jefferson had taken the initial step in 1785, in modelling the Virginia Capitol on the Maison Carrée. A further step, in 1799, had been the use of the Greek orders in the Bank of Pennsylvania, with its porticoes of six marble columns based on those of the Erechtheum. The fine professional skill with which the design was developed and carried through was that of Benjamin Henry Latrobe, but the fundamental notion of adopting the temple form in it came from laymen. In the satirical "Index," by William Thornton to Latrobe's "Private Letter" to members of Congress, 1806, Latrobe is represented as saying: "The Bank of Pennsylvania I know has been much admired, but it would have been much handsomer if Joseph Fox and the late John Blakely, Esqrs., directors, had not confined me to a copy of the Par-

thenon (*sic.*) at Athens." Latrobe himself in a tribute to the President, Samuel M. Fox, said the "existence and taste" of the building were due to him. In the Philadelphia *Port Folio* for 1814—of which the editor, Nicholas Biddle, had been the first American to travel in Greece—there had appeared an essay by George Tucker urging an uncompromising imitation of Grecian architecture.

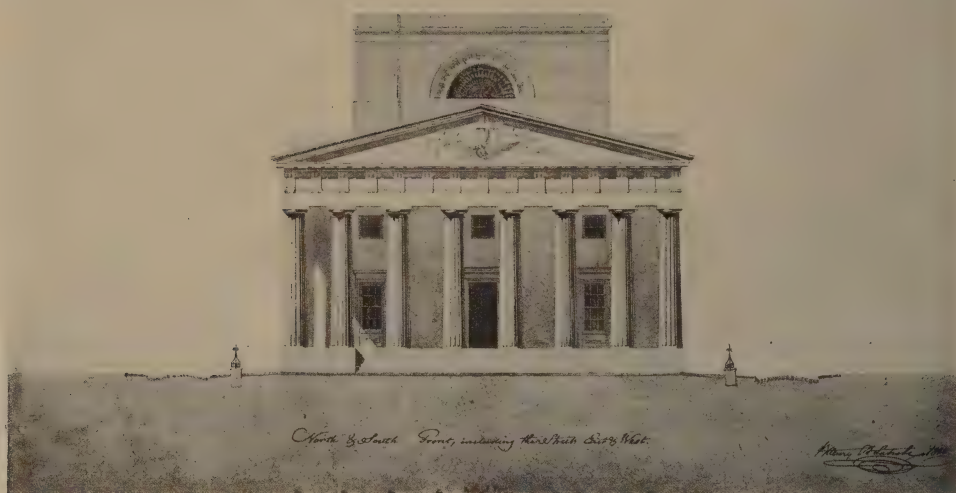
For the new Bank of the United States it was again the laymen of its Board who suggested the form of Greek temple, rectangular and fronted with porticoes. The advertisement for designs, as published for instance in the United States Gazette for July 9, 1818, is as follows:

"BANK OF THE UNITED STATES

May 12th, 1818.

"Architects of Science and experience are invited to exhibit to the Board of Directors, on or before the 1st day of August next, appropriate designs for a Banking House, to be erected on the site purchased for that purpose, bounded on the north by Chestnut and on the south by Library Street, containing one hundred and fifty-one feet in a width east and west, and two hundred twenty-five feet in depth north and south.

The ground plan will include an area of about ten or eleven thousand square feet in a rectangular figure of equal, or unequal sides, as may be best adapted to the interior arrangement. The building will be faced with marble; and have a portico on each front, resting upon a basement or platform of such altitude as will combine convenience of ascent with due proportion and effect.

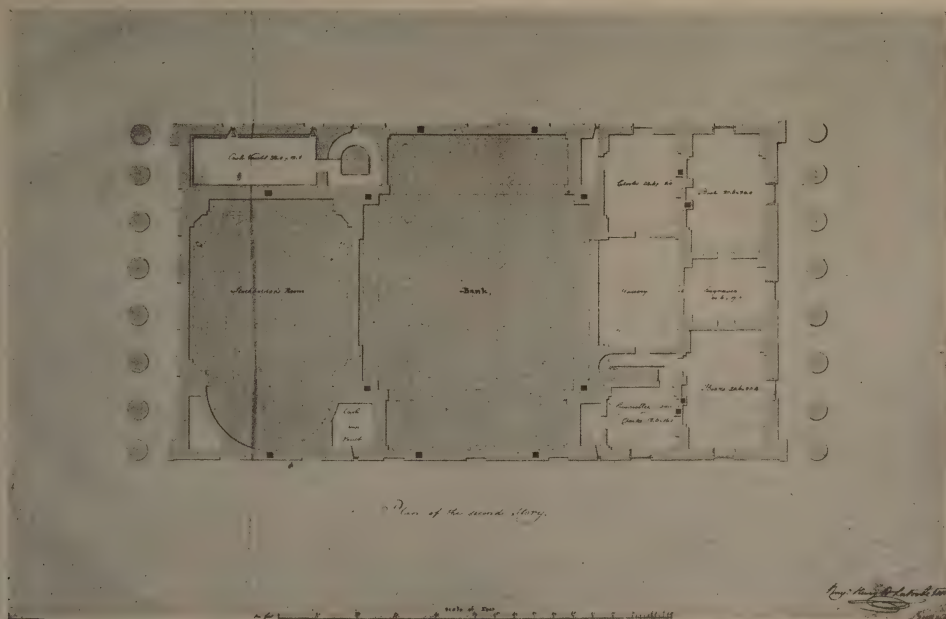
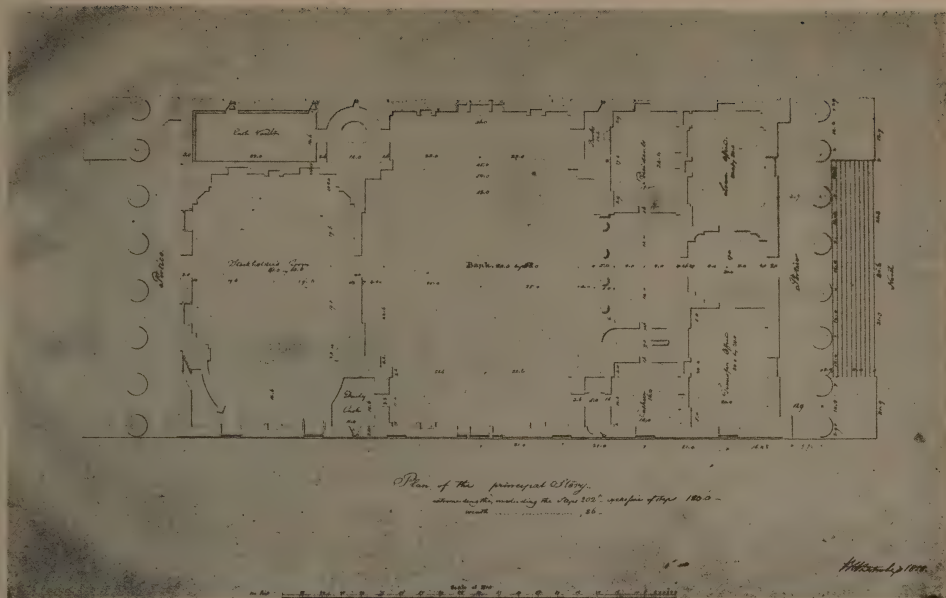


*The Architectural Record*

*December, 1925*

Competitive Elevations  
 BANK OF THE UNITED STATES, PHILADELPHIA  
 Benjamin Henry Latrobe, Architect





In this edifice the Directors are desirous of exhibiting a chaste imitation of Grecian Architecture, in its simplest and least expensive form.

Five hundred dollars will be paid for the design, which shall be approved, and two hundred dollars for the next best specimen.

By order of the Board of Directors,

JONA SMITH, Cashier."

The second Bank of the United States had been chartered April 10, 1816, and organized in the autumn with William Jones as president. Biddle, whose influence we might anticipate, became a Director only in 1819, and President not until 1822. The first year was a prosperous one, and in the spring of 1818 the institution appeared to be in a very flourishing condition warranting the erection of a magnificent banking house.

Latrobe had, from the beginning, left no stone unturned in attempting to secure the commission of designing the future building, which promised to be one of the great prizes of the profession. Already on August 27, 1816, when Architect of the Capitol in Washington, he made a first application, preserved among his letters by his great-grandson, Ferdinand C. Latrobe, and later letters show his continued efforts to be entrusted with the work outright. On the public advertisement for designs, while he was engaged on the Cathedral and Exchange in Baltimore, he lost no time in preparing and submitting a project.

His first sketches, preserved by the Historical Society of Pennsylvania, are signed and dated July 20th to July 24th, 1818. Here are nine large studies of plans, elevations and sections, mostly inked and partially tinted, with a first draft of a memoir. These served as the basis for the competitive set of which the major drawings are here reproduced, which was rescued from destruction by Mr. W. B. Windom, and is in the office of the Supervising Architect of the Treasury. There are in all thirteen sheets of drawings, ten of them marked "J. H. B. L. del," and thus the work of Latrobe's second son, John Hazelhurst

Boneval Latrobe, as a draftsman for his father. They are of excellent workmanship, and all but two are rendered, quite competently, in ink and wash.

Latrobe's accompanying memoir is as follows:

"The designs herewith submitted are made, as all designs first offered to the consideration of a public board, must necessarily be made, without the expectation that they will require no change or modification whatsoever.

In adapting them to the objects of the institution, the very polite attention paid to my application for information by the President and Cashier of the Bank of the United States and some experience in the design & construction of Banks, have rendered me essential service and I have endeavoured to comply, as nearly as possible, with the terms prescribed by the public notice expressing the wishes of the Board.

The design itself is, in its principles, construction and general mass, that of a Grecian Doric temple. But the necessary arrangement of a house of business, requiring a multitude of apartments and abundant light, is so contrary to that of a Temple containing only an anteroom (Pronaos) a dark cell, and perhaps a few minor rooms for attendants, that nothing but the general character & style of the best Grecian Architecture, can ever be preserved in such a design. For every part of the exterior, I have therefore, I believe, the authority of the best edifices of the best era of Grecian art. The interior, being entirely vaulted, has no example in Grecian architecture.

By the public notice of the Board, the Building was permitted to cover from 10 to 11,000 superficial feet. In my design, the body of the building covers 13,386 superficial ft. and including the Porticos 15,702 superficial feet. The area thus covered is larger than was wished at the time of discussing the size of the building by the Board. But by a proportionate reduction of every part the design may easily be reduced within the prescribed limits.

In order to ascertain whether a reduction can be made, without a sacrifice of

solid advantages, I will state separately the size of the different apartments.

	Length Feet	Width Feet	Super- ficial Feet
1. Transfer Office .....	30		600
2. Loan office—being the size which, on enquiry in the present offices, appeared no more than sufficient .....	30	20	600
3. President's room in which the directors will generally meet .....	24.6	18	441
4. Cashier's room .....	18	16	288
5. Stairs .....	20	7	140
6. Daily Cash Vault.....	11	10	110
7. 8. Book Closets—each .....	11.9	5	117.6
9. Great Cash Vault.....	32	13.6	432
10. Staircase to Vaults.....	14	12.6	175
11. Banking Room .....	80	50	4,000
12. Recesses of do.....	8	46	368
13. Entrance of do.....	28	21	588
14. Stockholders' room: where the full board of the Institution will generally meet .....	40	40	1,600
15. Niche .....	213		213
16. Hall of Great Entrance..	17	20	340
17. Closet—in Stockholders' R.			100
			11,112
18. Walls .....			2,274
		feet	13,386

It must however, be observed that the size of the apartments are much dependent on each other, and although in the mere architectural point of view, the reduction is a matter of indifference to the appearance of the building, its actual effect upon its convenience requires more consideration.

The Bank of Pennsylvania covers 7,155 feet, and cost independently of the enclosure, watch houses and furniture, 168,000\$ or 23 D 48 cts. for every foot of ground occupied. I presume that 28 dollars may be a fair estimate for the present building, if built in the same style of construction; for it must be considered that the exterior, the most expensive part, is increased only in a geometrical or superficial ratio, while the interior, which increases in a cubical ratio could be executed *now* nearly at the same rate of expense as in the year 1800. The limited extent of the ground does not permit any lawn to be attached to the building. But an iron railing on the sides, at the distance of 10 feet may enclose it and leave an open street of 22 ft. 6 in. on the East and West. For the sake of distinctness I have omitted this railing in the drawings.

The watch houses and privies must necessarily be in the Basement story; unless a small lot, in the immediate neighborhood for the latter could be procured. But the privies would not be offensive, the whole building being vaulted.

HENRY B. LATROBE.

Philadelphia

August 1st, 1818"

There are also estimates which it is interesting to compare with the costs of today:

"Memorandums relative to the probable expense of the United States Bank—

By the advertisement of the Board it appears that the manner of building the United States Bank is intended to be exactly that adopted in the Bank of Pennsylvania. The expense of the latter will therefore afford a reasonable data on which to judge of the probable expense of any plan that may be chosen provided it conforms in its construction to the terms of the Advertisement.

The Bank of Pennsylvania, exclusive of the inclosure, and of the furniture, cost \$168,000. Its dimensions including both Portico's are 135 ft. by 53 ft. It therefore covers 7,155 superficial feet, making the building cost \$23 48/100 for every superficial foot. If a calculation be made of the cost of the building pr cubic foot the result will be as follows: The building contains 392,202 cubic feet, giving nearly 43 cents pr foot.

If the data be given from the South wing of the Capitol of the U. States, the result will be as follows: N.B. The south wing of the Capitol was a building of the same character with the Bank of Pennsylvania, in its whole construction, excepting that Freestone was used in the former, and Marble in the latter, and that in the Capitol there was both externally and internally a great profusion of Sculpture not employed in the Bank of Pennsylvania.

The cost of the South wing was \$275,000 Dollars. It covered 14,220 superficial feet, making about \$19 34/100 pr. superficial foot. The same building contains 895,860 cubic feet and cost therefore nearly 31 Cents pr Cubic foot.







Competitive Section  
BANK OF THE UNITED STATES, PHILADELPHIA  
Benjamin Henry Latrobe, Architect

Since the Bank of Pennsylvania was built, the price both of Labour and Materials has risen considerably, in *some* branches and only moderately in *others*. Mere labour is at the same standard namely \$1 pr Day at an average. Carpenters and Masons wages are somewhat higher, and Stone Cutters considerably. It is presumed however from the most correct calculation which can be made, that the Bank of Pennsylvania if now to be erected, and under the system as to the conduct of the work, the manner of contracting, and the controul of the Accounts which was adapted there and at the Capitol, would not cost more than 27 to 28 Dollars pr. foot.

Agreeably to my design, the Bank of the United States would cover (36 x 180) 15,430 superficial feet, which rated at \$28 Dollars pr. foot is \$433,440.

In comparing the cubical dimensions of the two buildings, no fair estimate can be made, because, the most expensive part, the part which occasioned the Bank to cost so much more in proportion, than the South wing of the Capitol of the

United States. *The Marble Casing*, increases in a geometrical ratio only, while the Mass (of which the vacant space is much larger in proportion than that of the Bank of Pennsylvania, is cubically increased. But in order to exhibit the result, say: The Bank of the United States would measure 1,564,480 Cubic feet, which at 43 Cents pr. foot Amounts to \$672,726 Dollars.

From these data the Board may judge of the probable expense of any Plan that may be offered to them, and also of the propriety of contracting throughout the Plan herewith submitted, if it should be thought more proper to consult the present expenditure on the building, than the probable demand in future of an Institution, the growth of which in importance and dignity must necessarily keep pace with the inconceivably rapid strides which our whole Country is making to wealth and power.

Philadelphia, Augt. 24th 1818

B. HENRY B. LATROBE."

The plans show the side colonnades of the Parthenon suppressed and the cella

enlarged to leave only a shallow prostyle portico of eight columns at either end. The main banking room extends across the full width of the building in the center, with a central dome of fifty feet diameter, resting on pendentives, flanked by barrel vaults. Behind it, opening also from the south portico, is the Stockholders' Room, with a saucer dome and a great semicircular niche at one end. The minor rooms are skillfully disposed to preserve axial relationships. The wall surfaces are kept severely plain, and the fine effect of the rooms depends primarily on their varied spatial form and their masonry vaulting, enriched with coffers.

On the exterior the great porticoes fronting the streets to north and south, are the chief adornment. On the north or principal front the cella wall is pierced with but a single window on either side of the door. Above the center of the building rises a square attic, not unlike that of the old Museum in Berlin, with a lunette on each side piercing the dome and giving adequate light to the banking room.

Evidently designs had not been plentiful at first, for beginning July 29th, the following advertisement appeared in the *Philadelphia Gazette* and other papers:

July 28, 1818

"Notice is hereby given, that the time prescribed for exhibition to the Board of Directors 'appropriate designs and elevations for a Banking House,' has been extended to the 31st day of August next ensuing, and that such as have been or may be deposited at the Bank, will remain sealed up until that day unless called for by the artists to whom they respectively belong.

By order of the Board,

JONA SMITH, *Cash'r.*"

Latrobe's own final design, we have seen, was not submitted until after August 24th. As to other competitive designs we are very much in the dark. None of the published histories of the Bank make any mention of the building, and no opposing competitive drawings are preserved in the principal public collections.

Our only suggestion is in the manuscript memoirs of George Escol Sellers, written at a great age, but from a retentive memory, at the close of the century, and kindly communicated by Horace Wells Sellers. Escol Sellers, an engineer, had studied freehand drawing under Hugh Bridport of Philadelphia, the associate of Haviland, and had also known William Strickland, Latrobe's famous pupil, who superintended the erection of the Bank. He speaks of a model which had served as a bird-house in his own yard during his younger days, as "Bridport's bank model, the roof of which could be lifted off to show the interior arrangement . . . . When the U. S. Bank offered a premium for designs, both his and Strickland's were Grecian designs as to fronts and portico, but Bridport's was the most elaborate and besides drawings he made a model."

Search in the newspapers of the time has failed to reveal any announcement of a decision. The Biddle papers in the Library of Congress throw no light on the matter, and do not include the Minutes Book of the Directors. Escol Seller's statement that "Strickland's interior arrangement got him the premium and the job of supervision, in spite of his horrid side windows in a Grecian temple," must be discounted somewhat as an inference from Strickland's employment in the execution.

How matters seemed to Latrobe, then feverishly engaged in Baltimore with the building of the Cathedral and of the Exchange, appears in a letter to his wife written September 10th:

. . . . "As to the U States Bank, I do not at all count upon it. If there had been a powerful majority for me the decision would have been made before now. —I am sure that it is best to keep aloof. I have written to Jonathan Smith, to explain my absence. Godefroy sticks to the board—& I should not wonder if he were to succeed."

Instead of Godefroi (the French designer of Baltimore), however, Latrobe himself must have received some encouragement to proceed, as there is preserved by the Historical Society of Pennsylvania



a plan of his, reduced in area, dated September 19th.

Unknown as yet to Latrobe, matters of the gravest character had meanwhile begun to distract the attention of the Directors, and, having already forbidden such an increase in the size of the building as he had first proposed, were soon to jeopardize its erection altogether. Catterall, in his financial history of the Bank tells the dramatic story of inflation and disaster. Before the end of July business had begun to diminish, and it was evident something was wrong. By August 28th the Directors were thoroughly alarmed, and in October they repeated their demands for retrenchment. In November a national panic had fallen, the bank was plunged in the most serious embarrassments and was struggling to save its very existence. Any hope of building the new banking house was deferred to an indefinite future.

Meanwhile, however, affairs were imperatively calling Latrobe elsewhere. His eldest son, Henry, who had been building the waterworks in New Orleans, had died the year before. His own earnings invested in the project, were in imminent danger of loss. Early in November, with the Baltimore Exchange covered in and the Cathedral nearly in the same state, his resolution to go himself to New Orleans became definite. He left by sea December 17, and except for a hasty return to Baltimore to bring on his family, had to remain there until his death, which came suddenly, of yellow fever, on September 3, 1820. In a letter written to Ackerman, the English publisher, a month before, and paraphrased in the obituary in *Ackerman's Repository* for January, 1821, Latrobe writes that the bank of the United States now building by one of his pupils, Mr. Strickland, is his design, but that the principal room is a deviation from it.

Meanwhile, in the *Analectic Magazine* for March, 1819, there had appeared a "Front Elevation of the Bank of the U. S.," substantially similar to Latrobe's, bearing the line, "Designed by W. Strickland, Architect." With it in the text was the following account:

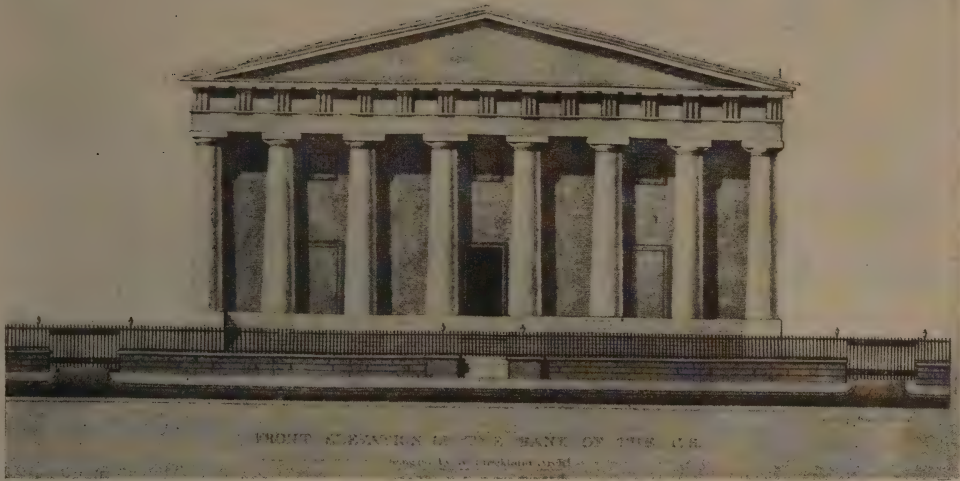
"The engraved plate accompanying this number, represents the front elevation of the new Bank of the United States, according to the design of Mr. Strickland, which has been adopted by the directors. It is to be built of Pennsylvania marble, on the site lately purchased for the purpose, in Chestnut street, between Fourth and Fifth streets.

In the design and proportions of this edifice, we recognize the leading features of that celebrated work of antiquity, the Parthenon at Athens. In selecting this example as a model for a building such as a Bank, requiring a peculiar internal arrangement and distribution of space and light, it becomes a difficult task for an architect to preserve all the characteristics of a Grecian temple whose original design and appropriation was solely for the worship of the gods, and for the depositories of public treasure. The peripteros or flanking columns of a Grecian building, produce a decidedly beautiful feature in architecture. But they cannot be applied with their proper effect to places of business, without a consequent sacrifice of those principles which have a constant application to internal uses and economy. The design before us is of the Grecian Doric—characterized as *Hypæthros*, having eight fluted columns, 4 feet 6 inches in diameter, embracing the whole front, taken from the Parthenon, or temple of Minerva, hecatompedon at Athens, being divested of the columns of the peripteros and pronaus, of the sculptured metopes, of the freize, and the basso-relievo figures in the tympanum of the pediment.

The columns rise from a basement 6 feet in elevation, supporting a plain entablature, extending along the sides of a parallelogram 86 by 160 feet, including the body of the building and porticoes that project 10 feet 6 inches from each of the fronts. The vertical angle of the pediment is 152°, forming an uninterrupted line from end to end of the ridge or apex of the roof.

The ascent to the porticos from the street is by a flight of six steps, to a terrace or platform, extending 16 feet on each flank, and in front of the edifice.





Executed Design

BANK OF THE UNITED STATES, PHILADELPHIA

Benjamin Henry Latrobe and William Strickland, Architects

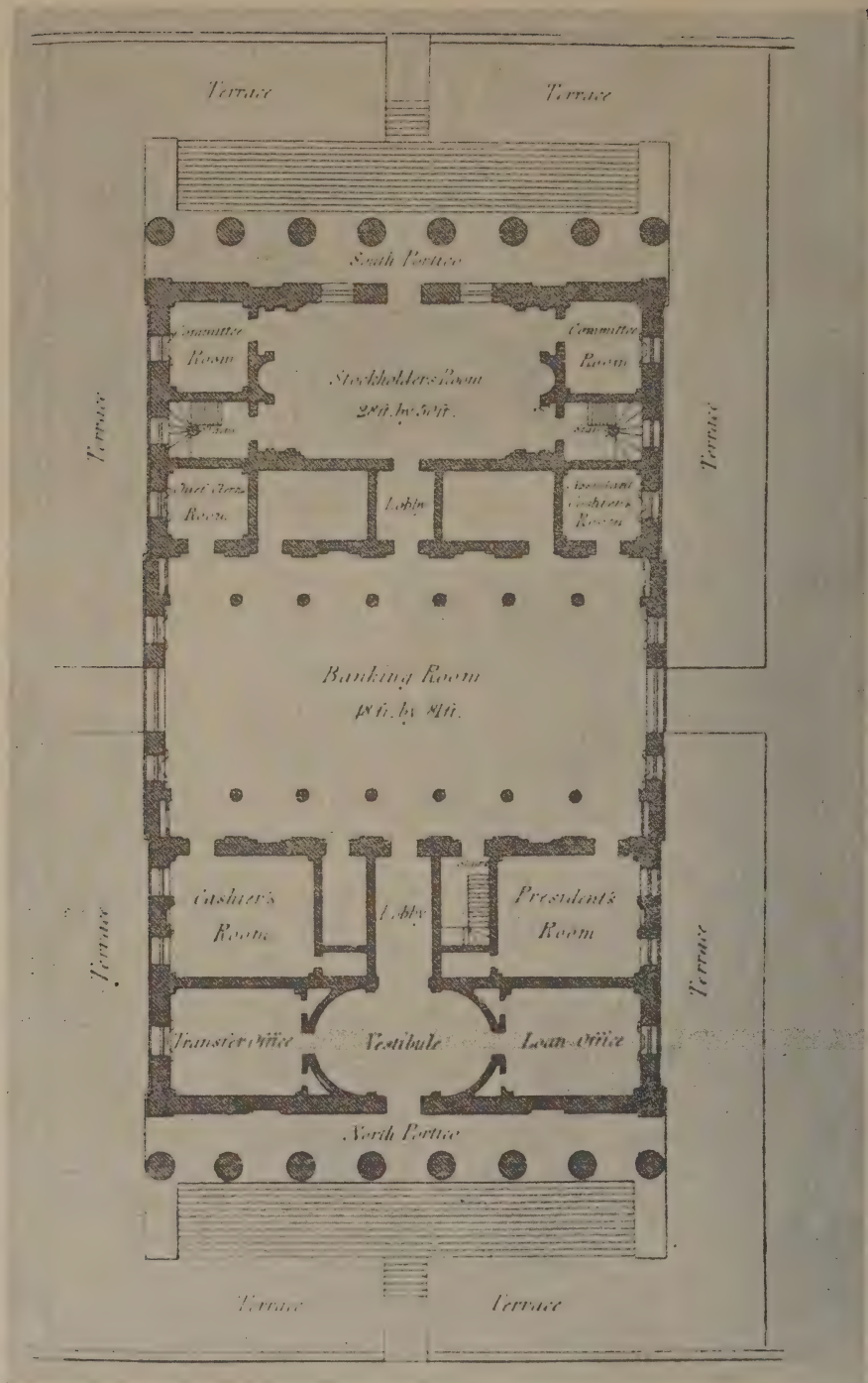
It is on this terrace that the building is reared, and from which it derives a great portion of its effect. The gateways on the right and left open into paved avenues, which extend from Chestnut to Library streets, along each of the flanks, serving to insulate the building from surrounding objects, it being inclosed along these avenues by a return of the iron railing exhibited in the front elevation.

The door of entrance opens into a spacious pronaus or vestibule, leading to the banking room, which is placed immediately in the centre of the building. On the right and left of the vestibule is the loan office and transfer office, which are entirely distinct from the rooms appropriated to banking purposes. The banking room *in plan*, is a spacious parallelogram of 45 by 80 feet, containing twelve polished marble pillars of the Ionic order, copied from the temple of Minerva Polias, at Priene. These pillars are placed at a distance of 8 feet from the sides of the room, and support a vaulted pannelled ceiling, across its shortest diameter. The desks, and counters, range

throughout the inter-columniations, forming a capacious area in the centre and along the sides, for the transaction of business. The president's and cashier's rooms, on the north, together with the vaults and private stairways on the south, are adjacent to the sides of the banking-room, and can only be approached by doors of communication from this room. The stockholders', directors', and committee rooms, are situated on the southern front of the building, having passages of communication with each other and with the banking-room. It is to be remarked that in the plan all the rooms are bounded by parallel walls, at right angles from the fronts and flanks; that these rooms are lighted exclusively from the flanks of the building, which are at a distance of  $33\frac{1}{2}$  feet from the boundary lines of the lot, affording ample space for the circulation of light and air in every direction."

An account in the *Port Folio* for September, 1821, borrowed from John Haviland's "Builder's Assistant" (1818-19) adds a plan, and is identical in wording, with some elaborations. It will be seen







THE BANK OF THE UNITED STATES, PHILADELPHIA

From a drawing by Alexander Jackson Davis

that the scheme is essentially identical with Latrobe's except for the abandonment of the central dome, with its exterior attic, and the substitution of a transverse, basilican hall with a barrel vault.

Although Strickland makes no mention of Latrobe, we cannot conclude otherwise than that Latrobe's design forms the basis of his own, as published and executed. Whether or not the directors first adopted Latrobe's, and then on his enforced departure, entrusted it to Strickland for execution with certain modifications, or whether Strickland was retained directly, and adopted many features of Latrobe's plans, is immaterial. The correspondences in the descriptions and in the designs themselves are too close to permit any hypothesis that Strickland did not make use of those of his master and teacher.

Strickland, to be sure, had for some years been established independently in Philadelphia and was no doubt himself

eager to secure the commission directly. In the case of the Capitol at Harrisburg, in 1817, he had indeed even tried to get the work by guaranteeing an estimate and by competing in the amount of charges asked. In calling himself architect of the bank he was supported by the old usage, then still prevalent, of giving this title to the man who executed and superintended the work. Since the competition proposed "a rectangular figure," "a portico on each front" and "a chaste imitation of Grecian Architecture," it is easy to believe, as Escol Sellers states, that he too submitted a temple design, and even that it was based, independently, on the Parthenon. This, however, would not explain the many points of identity in modifying the antique model: not only the omission of the side colonnades, but the treatment of the front (with panels and false doors just where Latrobe had shown real openings), and the practical disposition of the interior, with every important room in exactly the same lo-

cation, even to their assignment left and right of the centre when this was wholly immaterial. Nor would it explain the way in which Strickland's published description corresponds with Latrobe's manuscript, using sometimes its grammatical constructions and even its very words. The intellectual and artistic property was Latrobe's.

The execution and later history of the building we have still to follow. On April 20, 1819, the following report appeared in the *United States Gazette*:

"Yesterday at 12 o'clock, the ceremony was performed of laying the Corner Stone of the building for this institution.

Enclosed in the stone was deposited secured in a leaden case, a Glass Vase containing several of the Gold, Silver and Copper coins of the United States, and the following inscription beautifully printed on vellum paper:

On the 19th day of the month April, in the 43d year of the Independence of the U. S. of America (being the year 1819 of the Christian Era).

This, the Corner Stone of the Bank of the United States, was laid by Langdon Cheves, President, and Jonathan Smith, Cashier.

Attended by Nicholas Biddle, John Connelly, James C. Fisher, and Joshua Lippincott, the Building Committee; William Strickland, Architect; Adam and Thos. Traquair, Marble Masons; Philip Justus, Carpenter; Daniel Groves and Joseph S. Walter, Bricklayers.

And a numerous assemblage of the citizens of Philadelphia."

The building, which cost nearly a half million, as Latrobe had estimated, was occupied by the Bank from 1824 until its liquidation in 1841. It was purchased

by the United States, September 23, 1844, and has ever since then served as the Philadelphia Custom House.

In the day of its building the Bank attracted an attention which was international. Bernhard of Saxe-Weimar who saw it in 1825, writes: "It is the most beautiful building that I have yet seen in this country"; H. W. S. Cleveland, writing in the *North American Review* for October, 1836, says: "The Bank is, undoubtedly, the most faultless monument of its size in the United States." The highest praise is that of a correspondent of the *London Morning Chronicle* for July 11, 1837, who writes that it "excels in elegance and equals in utility, the edifice, not only of the Bank of England, but that of any banking house in the world."

All these estimates were dependent on the universal success of the Greek revival, which had ultimately reached the same goal. In Great Britain in 1829 Cockerell had adopted the form of the Parthenon for the National Monument at Edinburgh. In Germany, where Gilly had proposed in 1796 to employ it for a monument to Frederick the Great, it had been finally embodied in the Walhalla at Regensburg, built 1830-1842. All these, however, were commemorative monuments, and it scarcely occurred to architects abroad to follow the great Athenian model in a building devoted to practical uses. Thus the Bank of the United States not only antedates the foreign versions of the Parthenon by a decade, but represents an extreme of classicism unparalleled abroad. Whether we like it or not, we must recognize it as one of the distinctive American contributions to style.



# — The — ENGLISH PARISH CHURCH AND ITS DETAILS

*By*  
**Robert M Blackall**  
*Measured Drawings and Photographs by the Author*

## PEW-ENDS OF SHEPTON MALLET CHURCH

Since the beginning of Christianity seats have always been provided for the priests and clerks and we find in the churches built primarily by the clergy that the choir seats have the greatest elaboration; in fact, in the churches of Italy and in most of those of France, no pews are provided in the church nave at all.

It is in England that we find the first development of a bench or pew for the people. The oldest benches appear to be about the 13th century. They are extremely solid and rude and have but little ornament, usually taking the form of a shaped top. As the use of benches became more uniform, more elaboration was placed upon them. Quite often the coat of arms of the occupant of the pew was carved, or some particular design executed to mark it from the rest, and it is quite common to see each pew-end in old churches different from the other. The older seats were generally too narrow for the modern idea of comfort, twelve inches being sufficient width. A book ledge was generally provided, which before the Reformation was generally level, but which after the Reformation sloped.

The pew-ends of the English parish churches can be divided into two classes, one, with the horizontal top, and two, with the pointed top.

The pew-end at Shepton Mallet is a modern one and has a moulding carved on the edge of the pew-end, running its entire length, starting and ending from the floor. This pew is an exceedingly comfortable one and marks the differ-

ence between the modern and the older designs, in that the back of the seat has a slope of about one inch, which seems to make a far more comfortable seat than a vertical and horizontal plane.

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## THE PEW-ENDS OF SWALCLIFFE CHURCH

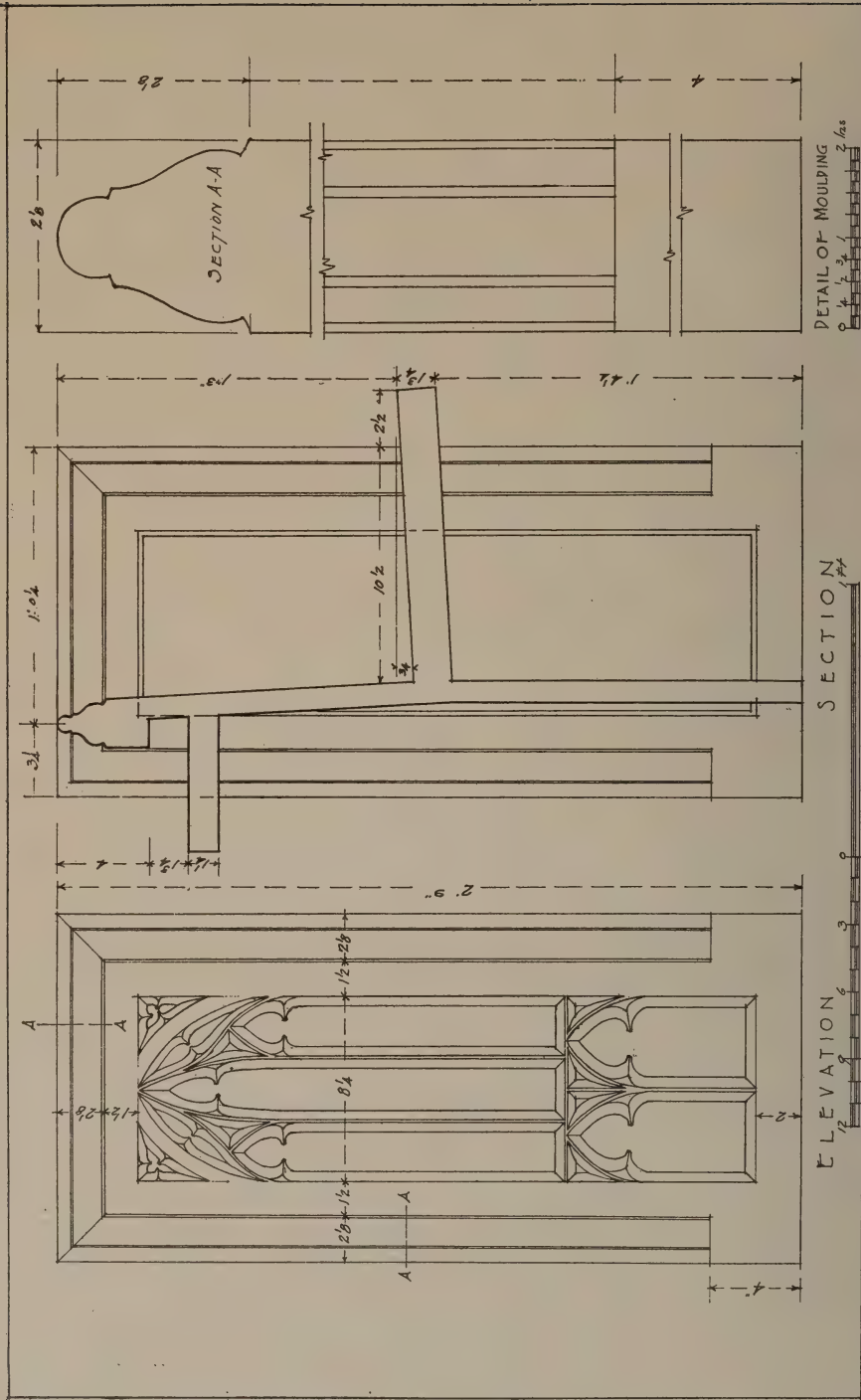
Swalcliffe, which is in the southeastern portion of the Cotswold district, contains a little stone parish church of no particular architectural merit, but inside there are some very interesting old Jacobean pew-ends. Unlike a great many of the pew-ends of this period, the carving and ornamental work of the Jacobean period remains, while the mouldings signify the period of the Classic revival, some of them tending to be almost Colonial in form. The upper portion, which is decorated, differs slightly in each case, the rest of the pew-end being simple.

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## THE PEW-ENDS OF TADMARTON CHURCH

The pew-ends at Tadmarton form an excellent example of an old square-end top with the top moulding tenoned into a solid block of wood. All tracery is sunk and in some cases, as shown in the drawings, a pointed tracery is formed; in other cases, the design, while containing pointed forms, is in the main a square top. One example is shown of the rigid gridiron type, but frequently the design is very free.

Each pew-end of this church is different. Undoubtedly the workmen carved without a carefully-drawn plan, as the irregularity in the design is that of hand workmanship.

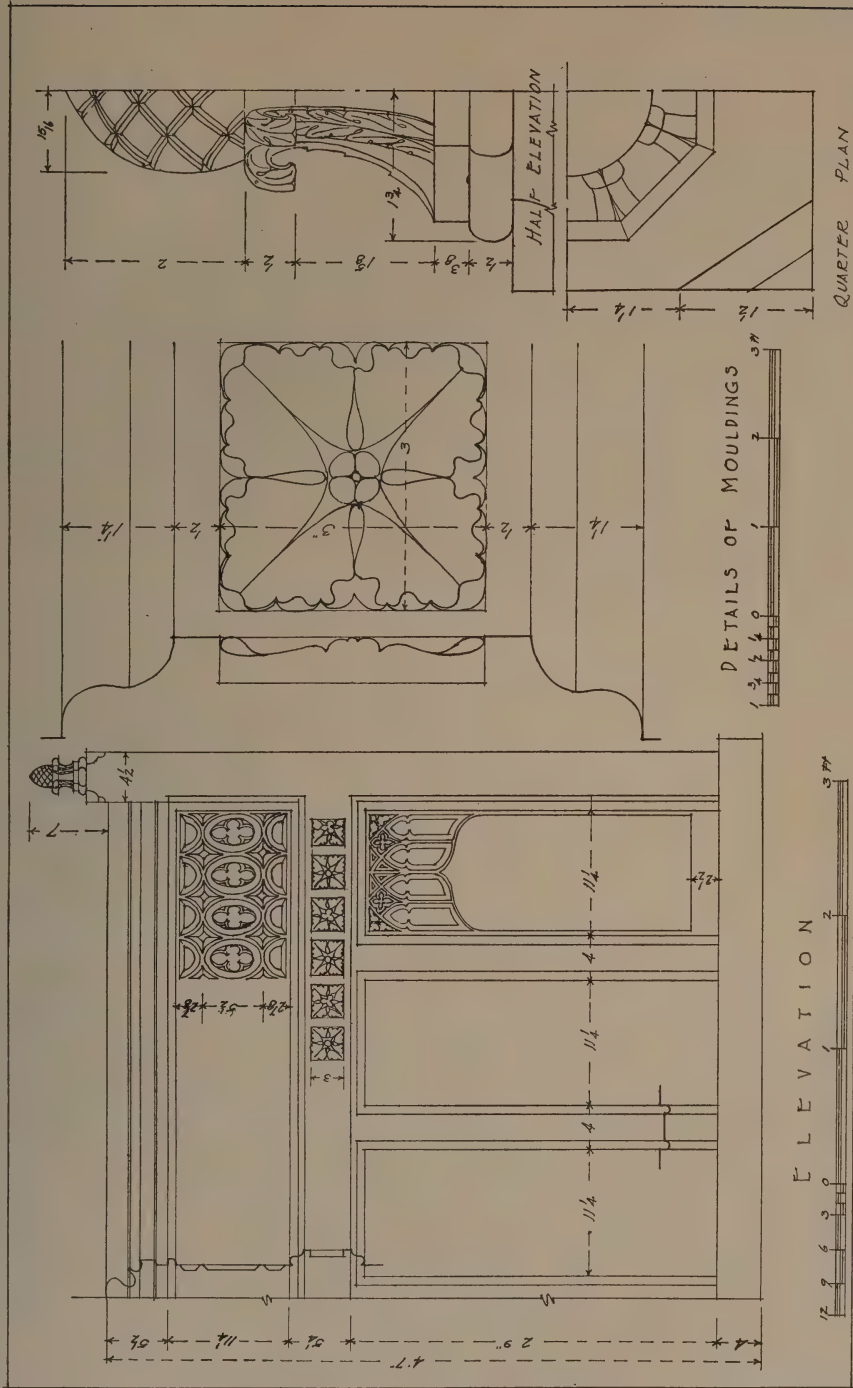


*The Architectural Record*

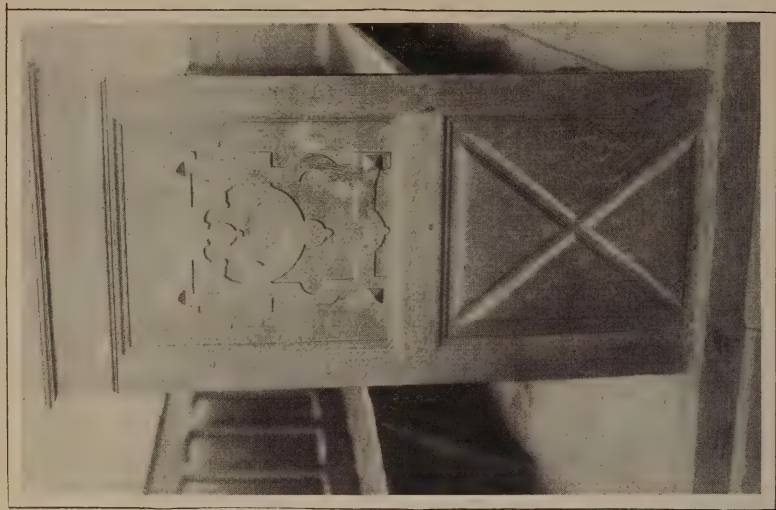
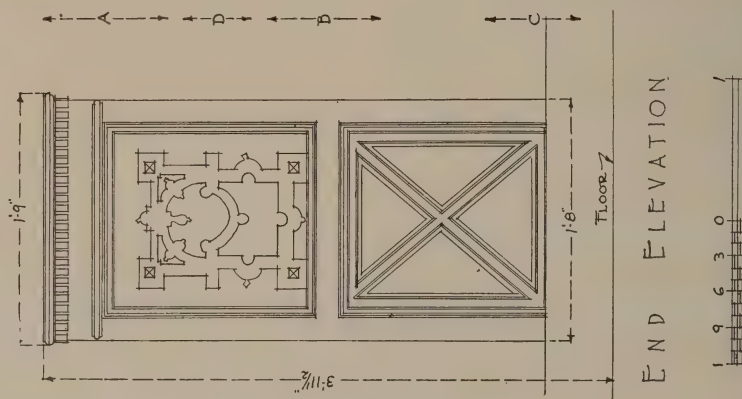
Pew End

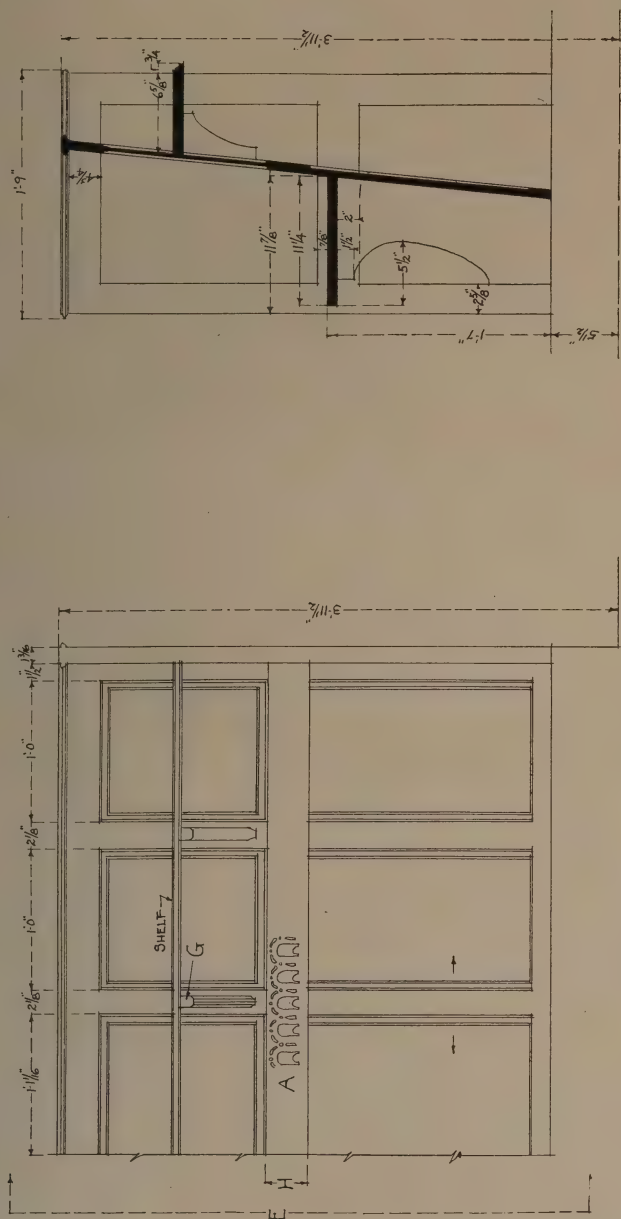
CHURCH AT SHEPTON MALLET, SOMERSETSHIRE, ENGLAND  
Measured and Drawn by Robert M. Blackall

December, 1925

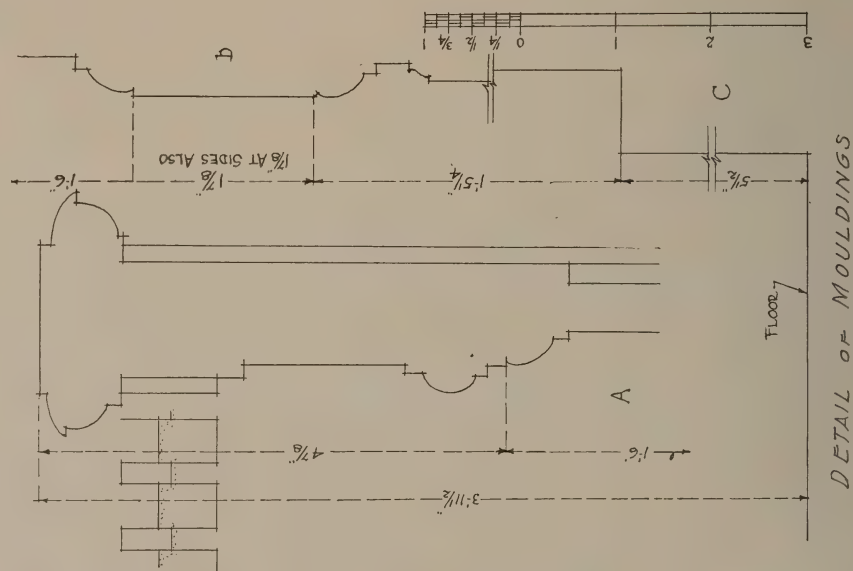




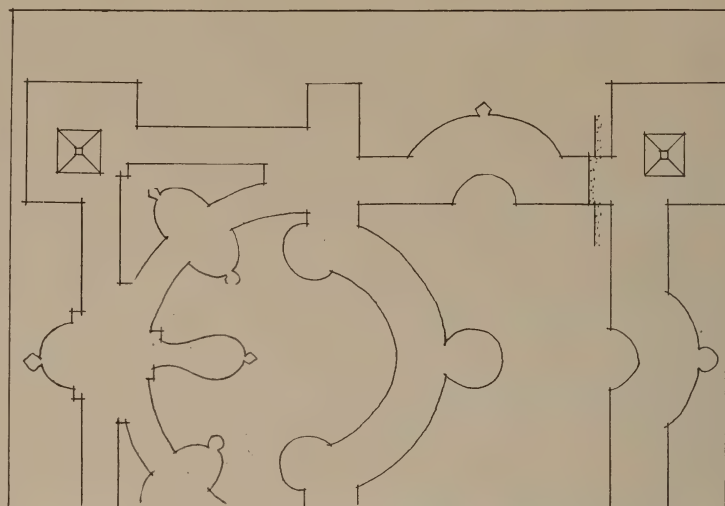




ELEVATION & SECTION

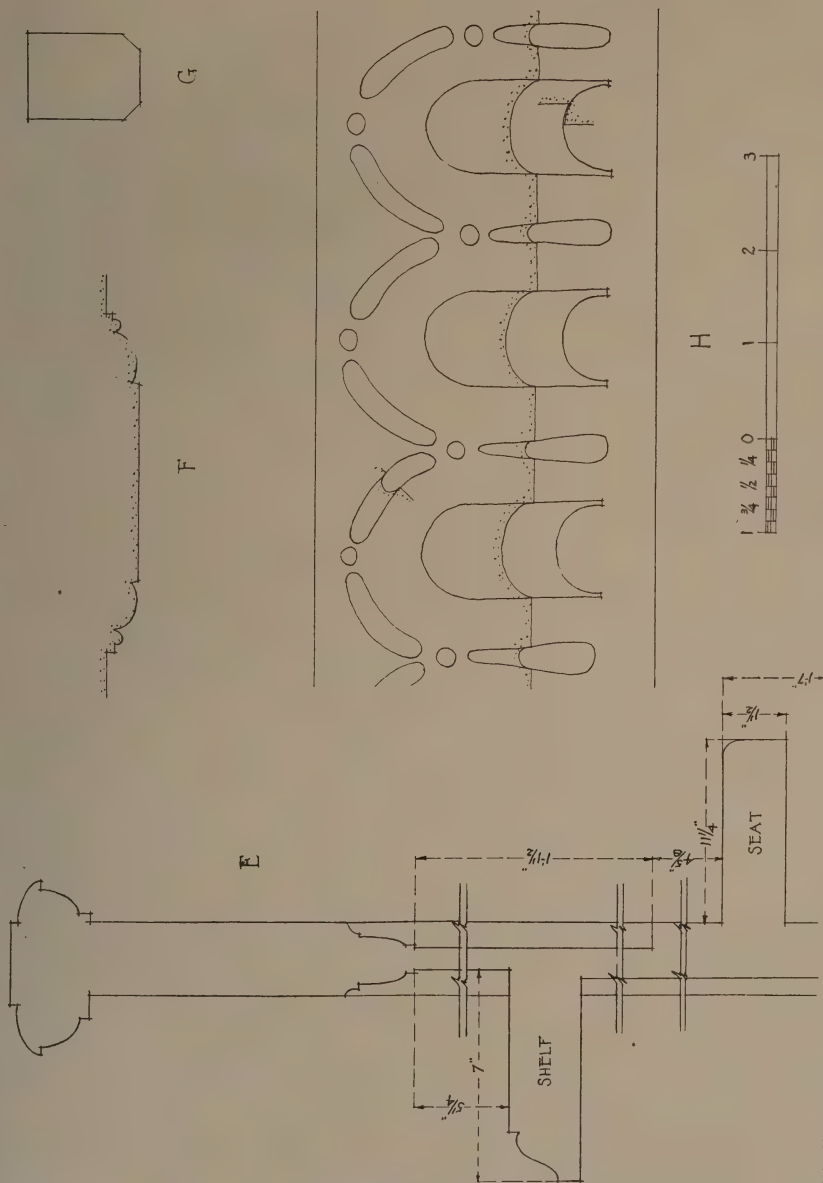


DETAIL OF MOULDINGS



PANEL DETAIL

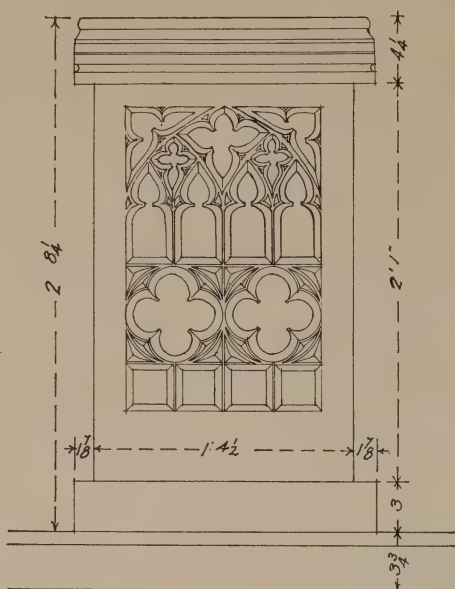




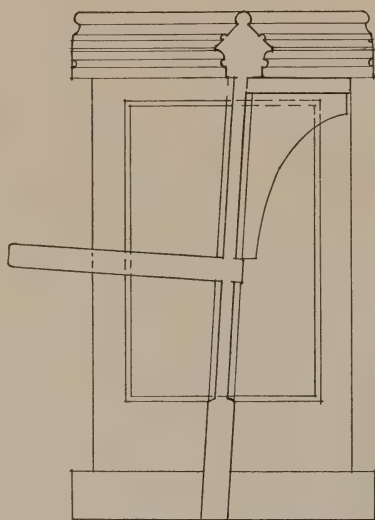
*The Architectural Record*

Details of Pew Back  
 CHURCH AT SWALCLIFFE, COTSWOLD DISTRICT, ENGLAND  
 Measured and Drawn by Robert M. Blackall

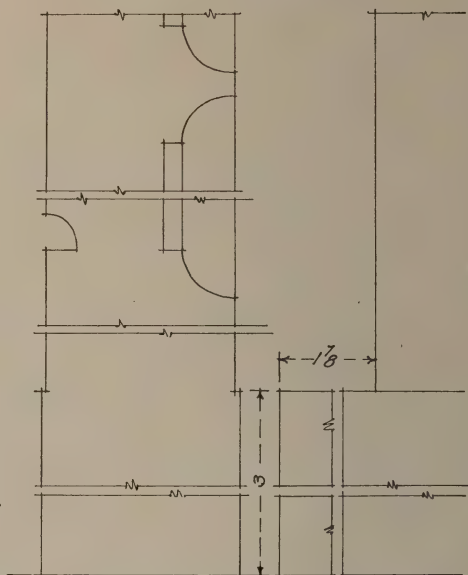
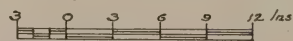
December, 1925



ELEVATION OF PEW END

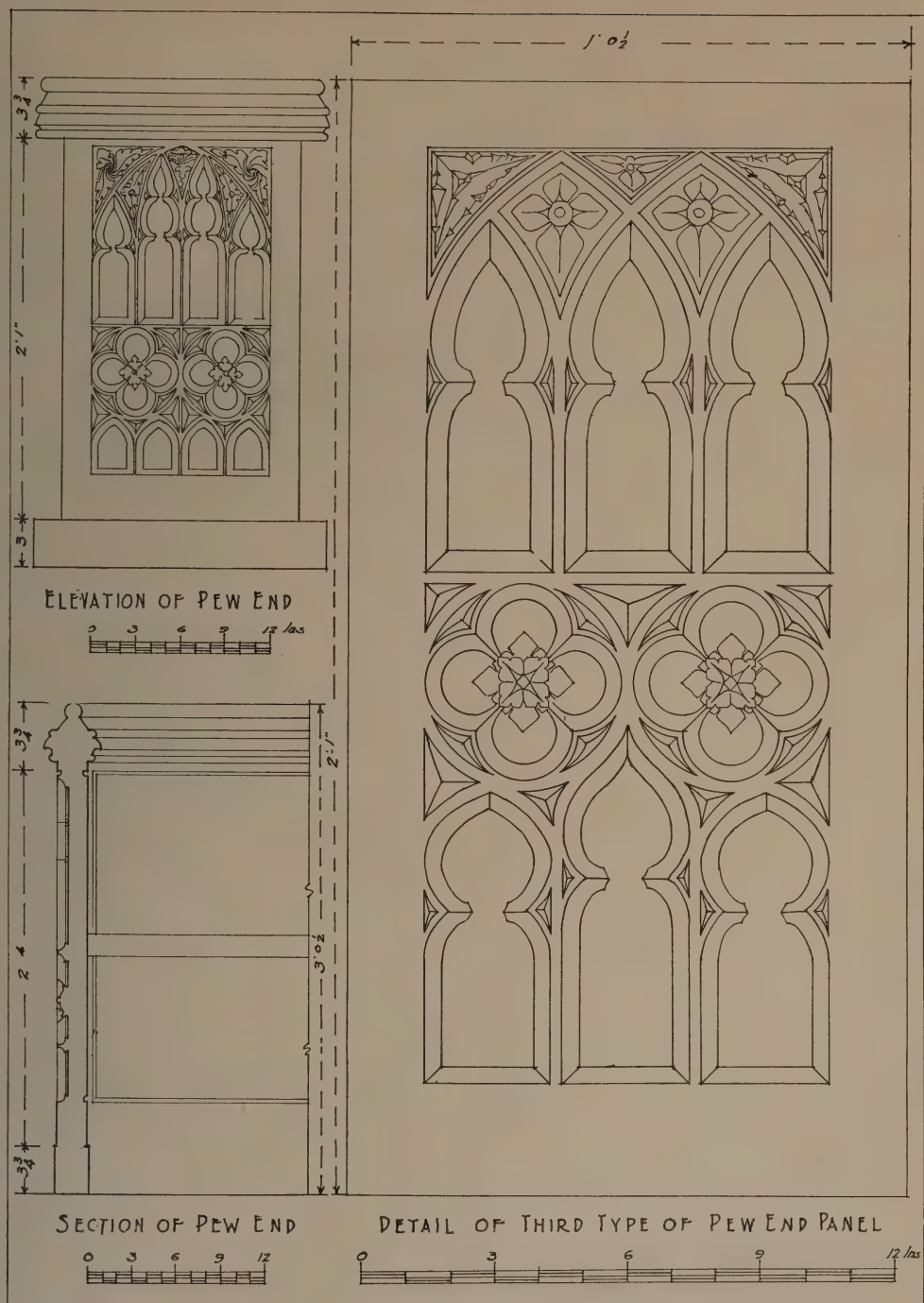


SECTION OF PEW



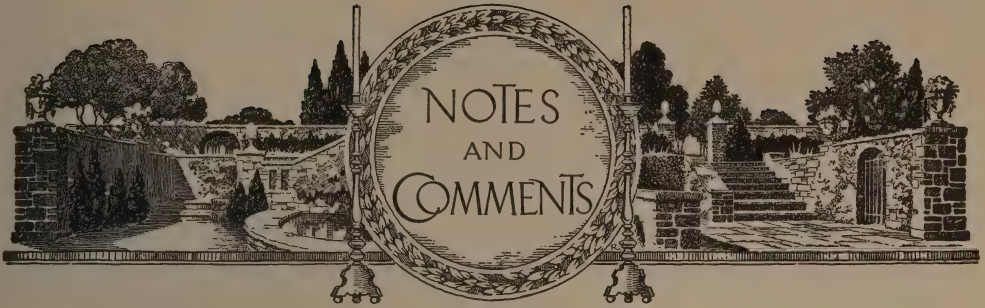
DETAILS OF PEW END











### A NATIONAL WINTER SUBURB

The United States has always been a paradise for real estate speculators, but in the history of real estate speculation in the United States there has never been anything remotely resembling what is now taking place in Florida. It is unprecedented in the amount of capital which is employed, in the number of people who are implicated, in the area of the territory which is being exploited and in the rapidity and magnificence of the increases in price. In no matter what part of the United States you travel, conversation in the Pullman smoker begins and ends with the marvels of Florida real estate. It has superseded prohibition as the most interesting and universal topic of discussion for the male American.

In the past, speculative movements in real estate have always appealed to a local clientele and have depended for their success upon the anticipation of the future effects of local sources of prosperity. They have taken place in the neighborhood of rapidly growing cities. But in the case of Florida the speculation pervades a large part of an entire state and it appeals to a clientele which lives all over the country. It is based on the assumption that millions of American citizens who live and work in the cities of the north and the west will buy a building lot in Florida, erect a bungalow and live there for a part of the winter. Enough land has already been cleared and subdivided into building lots to accommodate about 6,000,000 new residents; and the manufacture of this popular commodity goes merrily on. They are creating in Florida a really national suburb and winter resort. It is intended not for exceptionally wealthy people but for the average small town American who in the past has considered himself unable to afford such luxury.

It seems certain that during the past year the Florida real estate speculators have anticipated the growth of the state in population for a decade or two, but it also looks as

if there now existed in the United States the economic and social conditions which rendered possible a national suburb and winter resort. During the last fifteen years the number of leisured or semi-leisured American families has increased enormously—families, that is, with incomes of from \$1500 to \$15,000 a year which were not derived from active participation in business. Until recently there was a tendency among this class to migrate to southern California, but when they decided on this move the distance was so great that they settled permanently in the neighborhood of Los Angeles. Now they are flocking to Florida. Some of them propose to live all the year in Florida as they might have done in Los Angeles, but more of them intend to go to Florida late in the fall and return to the north early in the spring. It is the comparative accessibility of their present goal which permits them to come and go. That and the effect of owning a motor on the psychology of the American who does not have to work all the time. He is becoming accustomed to touring, and when the weather gets cold and the landscape bleak there seems to be no reason why he should not follow the birds in their flight to the south. In France, Germany or England there were never more than a few thousand families who could during the winter sun themselves on the Riviera. In the United States until recently there were not many more. But now there are apparently hundreds of thousands of such families and according to the real estate speculator in Florida there will soon be millions.

This particular class of Americans are extremely suggestible. They are accustomed to being beguiled by advertising to spend their money on national brands of food stuffs, wearing apparel and petty luxuries; and they are now being similarly beguiled by the advertised advantages of a winter residence in Florida. The proportion of the existing real estate boom in the land of that state would



WINNING DESIGN IN COMPETITION FOR A MONUMENT TO THE DEFENSE OF THE SUEZ CANAL

be wholly inconceivable if it were not propagated by a prodigious publicity which is eagerly devoured by people with minds prepared to do what they are told. A whole state is being "sold" to the American people by national advertising.

If the anticipations of the speculators are realized and millions of Americans build winter homes in Florida, this alteration in social custom will eventually react in an interesting way on domestic architecture. We should expect the seasonal commuter between Florida and the north to develop a gay, highly colored, amusing and somewhat frivolous type of bungalow-villa. There is already a movement in that direction. The kind of bungalow which is now being erected is stereotyped, but it is not so universally built of wood as it is in the north, and those which are made of plaster or concrete are usually Spanish in origin, simple in design and obtain their effect from the prominence and the color of their roofs. But we shall not know what kind of house the commuter to Florida will finally prefer until the boom period is over. The residents of Florida will then have to decide what they will really do with their leisure except play golf and pitch quoits. If they amount to anything, they will try to amuse one another not only with sports and amusements, but with pageants and plays and serious shows—including, we hope, architectural shows.

HERBERT CROLY

#### A CORRECTION

An error unfortunately occurred on Page 389 of the October issue of the ARCHITECTURAL RECORD. The phrase "for architecture is not an individual, but a commercial product" should have read ". . . is not an individual, but a communal product."

#### MONUMENT TO THE DEFENSE OF THE SUEZ CANAL

A limited number of French architects were recently invited by the Compagnie Maritime de Suez to compete with designs for a monument to be erected in commemoration of the defense of the Suez Canal during the Great War. Michel Roux-Spitz, architect, in collaboration with Raymond Delamarre, sculptor, won the contest with the designs herewith reproduced. Among the host of banalities that have been produced since the declaration of Peace to immortalize heroism, this design stands out with marked distinction. Many difficulties surround this problem, mainly centered in the attainment of adequate scale; for desert areas have an unfailing capacity for minimising the scenic value of man's handicraft. In our estimate of dimensions in vast open spaces we are intuitively inclined to take the average human stature as the unit of measurement; only when we discern the microscopic figure of a man upon the lower slopes of a great mountain, can we react vaguely to its colossal mass and towering height. The immense unbroken blue dome of the African sky, and the overwhelming sense of horizontality induced by an unbroken horizon, premise a condition under which any work of man of lesser mass than that of the great pyramids must necessarily appear meagre and trifling. All our impressions of the scale of modern monuments are so carefully safeguarded by the necessity to tread encircling paths, or to approach them along studiously calculated vistas, that their designers have a simple problem as compared with that which confronted the designers of Egypt during the Fourth, Fifth and Sixth Dynasties, for whom there was no foreground dimension, and who were compelled to fight spatiality with heroic mass.



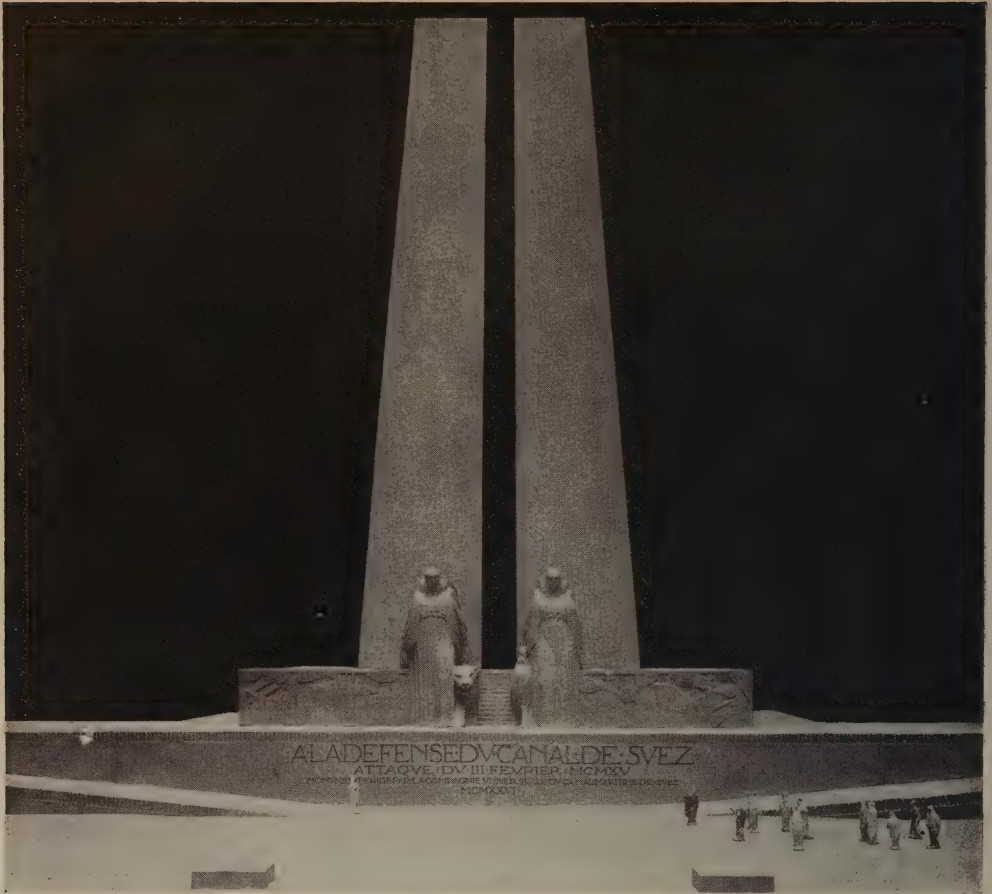


*The Architectural Record*

*December, 1925*

MONUMENT TO THE DEFENSE OF THE SUEZ CANAL

Michel Roux-Spitz, Architect  
Raymond Delamarre, Sculptor



MONUMENT TO THE DEFENSE OF THE SUEZ CANAL

Michel Roux-Spitz, Architect  
Raymond Delamarre, Sculptor

Fortunately for the competitors the main difficulty of the ancients was eliminated, and the point of observation fixed, as the structure is to be placed upon the banks of the Canal, to be viewed by those who journey on ships navigating that water-way. Under the circumstances, this constitutes a most favorable condition; but there were a number of other difficulties peculiar to conditions of light which were turned to artistic account through a mastery of the subtleties of scale-adjustment in design.

In the designers' concept of form, both architectural and sculptural, the successful contestants display sound judgment in avoiding any literal transcription of the historic manner of the native race; these served as suggestion only, to the extent of supplying data for the realization of effects which the keen sensibilities of great artists of ancient Egypt had evolved

through familiarity with climatic conditions and scenic configuration. The design of the great figures in this composition is a curious complex of the feeling of Assyria, Egypt and early Greece. The reaction which they stimulate is reminiscent, but the evident fixity of artistic purpose frees them of the hybrid taint, and causes us to regard them as examples of homogeneous expression. They appeal to our craving for freedom from archaeology when artistic invention is due; for, without stooping to the adoption of stylistic ear-marks, a result has been achieved which renders the work thoroughly suited to an uncompromising environment. The comparatively small scale of the attendant animals adds much to the heroic aspect of the two great figures. One of the most interesting features in the whole composition is the parallel shaft of light between the pylons, and the converging outer planes



which produce the effect of uniting the masses of the two pylons. Another interesting feature is the truncation of the two obelisks, the flat tops of which produce a forceful termination to the upper part of the composition. The photograph of the scale model reveals the skilful manner in which tonal interest and the sense of great scale is conveyed with the surface treatment of certain units. A distinct and different decorative quantity is realized in each feature treated, and a careful effect-relation established; the elaborate carving of the plinth, the inscription on the base, and the sculptural quality of the figures all react upon the impressiveness of the simple pylons. In the sculptural technique we find the influence of ancient Egypt in modernized form, all of which originally evolved through peculiarities of atmospheric conditions. The entire composition is a masterly demonstration of artistic ingenuity based upon the recognition of rigid circumstances.

Such examples of stylistic feeling, produced by those who are not of the race, encourages optimism; the isolation of the American from the structural treasures of ancient lands may become a real advantage, in that the receptive faculty is not dulled by a life-long familiarity. Recently the writer met a Mid-Western business man who had just returned from his first visit to Europe; the account of his observations might fittingly be epitomized under the title of "The Discovery of Europe by Columbus (Ohio)."

LEON V. SOLON.

### THE ALLEGHENY COUNTY JAIL BUILDING

The following appeal has been received from the Pittsburgh Chapter of the American Institute of Architects:

Architectural Record,      October 12, 1925.  
119 W. 40th Street,  
New York, N. Y.  
Gentlemen:

The Pittsburgh Chapter of the American Institute of Architects has noted with concern the proposal to destroy the Allegheny County Jail Building. This organization has studied the subject with care and wishes to submit herewith certain specific and practical suggestions which are designed (1) to clear off some of the area now occupied by the jail structure, as a concession to traffic needs; (2) to make a modification of the present use of the structure; and (3) to retain the original and most interesting portion of the structure as a combined utilitarian building and architectural monument. Therefore, the Pittsburgh Chapter A. I. A. submits the fol-

lowing recommendations, requests your serious consideration thereof, and bespeaks the favor of a specific comment and reply.

Recommendation No. 1—It is recommended that the present Allegheny County Jail Building be restored to its original area and exterior condition as designed by Henry Hobson Richardson, one of the greatest American architects; and that the interior of the original Richardson jail be remodeled to serve as a County "Hall of Records."

Recommendation No. 2—It is recommended that such a solution of the thoroughfare, bridge-approach, and kindred city planning problems of the jail locality be adopted as will adequately meet the city's present and future traffic requirements and will not prevent the restoration of Richardson's architectural masterpiece as a necessary, utilitarian, and dignified building. It is confidently asserted that this building will prove a credit to the municipality and an appropriate companion to both the adjacent public buildings and to the mercantile developments that will inevitably follow the completion of the Liberty Bridge.

With respect to these recommendations, the Pittsburgh Chapter of the American Institute of Architects desires to say:

- (a) The accumulation of public records has made the question of their safe and accessible housing in a "hall of records" an obligation not much longer to be neglected. The cost of acquiring an expensive site near the Court House together with the cost of erecting a suitable hall of records buildings might be expected to agitate the taxpayers if the present suggestion were not so pertinent and satisfactory.
- (b) To restore the jail building to Richardson's original design will necessitate the removal of the forbidding looking wall of the jail yard, the diagonal northeast wing, parts of the north wing and the east wing, and, perhaps, some other minor portions.
- (c) It is granted, of course, that the encroachment of the jail structure upon Diamond Street, should be corrected.
- (d) The Pittsburgh Chapter A. I. A. is concerned to tender its services to public officials, in advisory capacity, during the development of the suggested alterations, so that a great architectural monument may not be unduly mutilated or destroyed; or this Chapter will undertake to promise, on behalf of its parent body, the American Institute of Architects, that an advisory committee



will be appointed for the same purpose by the President or Board of Directors of the Institute.

The Pittsburgh Chapter has been careful to ascertain that a feasible plan, meeting the conditions of the Chapter's second recommendation, has actually been devised. No doubt this plan will be made public at the proper time by the City Planning Commission, inasmuch as that department of the city government is now engaged, by direction of the City Council, in developing general plans of which the plan here mentioned is a part.

The subject matter of the present communication has been given very careful study by this Chapter and by a special committee appointed for the purpose. A formal resolution of the Chapter is, for your further information, quoted in full as follows:

"WHEREAS the group of buildings known as the Allegheny County Court House and Jail has been for years recognized, in this and foreign countries, as an American architectural monument of outstanding merit; and its architect, Henry Hobson Richardson, who is placed among the greatest architects of this country, regarded this group as his best work; and

"WHEREAS recent serious proposals to destroy the jail portion of this masterpiece have been given considerable commercial publicity: and

"WHEREAS there appears to have been no serious attempt to reconcile the alleged objections to the present use of the jail building and various municipal requirements;

"THEREFORE BE IT RESOLVED that the Pittsburgh Chapter of the American Institute of Architects present to the proper public officials and to local civic bodies, the proposal to reduce the jail structure to its original extent and exterior condition and to remodel the interior to serve as a much needed hall of records, to the end that this architectural masterpiece may be conserved to future generations of Americans as an historic and cultural asset."

Very truly yours,

HOWARD K. JONES,  
President  
THOMAS W. LUDLOW,  
Secretary

#### THE NEW YORK ARCHITECTURAL CLUB

A large group of men have assembled together and organized the New York Architectural Club with the idea of developing

the physical and social sides of the life of the architectural and allied arts man. Properly conducted, this undoubtedly will fill a long felt want among the embryo architects. These men not only need development along professional lines but also the companionship and camaraderie of their fellow draftsmen. The various architectural societies now in existence cater to a very small extent in this requirement of the men and therefore a real architectural club has never come into existence.

A great number of these younger men who take themselves and their profession and ideals very seriously will undoubtedly find a club of this sort a pleasant retreat from their strenuous work, making architecture a serious, but also a human ideal full of mutual endeavors and pleasures.

The success of this movement has now reached the stage where these ideals are materializing. The membership has grown to large numbers and a campaign will soon be started to accomplish the establishment of a suitable clubhouse which is essential for the purposes of this organization. Many architects have signified their intention to help this idea along in a financial way. Allied Arts men are also offering their financial help and, by the general enthusiasm expressed, the clubhouse will soon be a reality. It is hoped to locate somewhere in or near the Grand Central zone by buying or leasing property or perhaps in cooperation with other bodies by erecting a special building.

Athletic activities will be provided for as well as the social and professional. Bowling alleys will be a feature—squash courts will, if possible, be installed—billiard and card rooms—dining room and perhaps dormitories.

The membership covered by this club will include those on the staffs of practising architects and other draftsmen insofar as they are engaged in the allied arts and crafts. These latter men will be classed as associate members. Practising architects, artists, builders and other leading men will be admitted into honorary membership and it is to these that encouragement and advice and support, both moral and financial, will be looked for.

An institution of this sort in New York, the great center and vortex of the arts and crafts, will undoubtedly be a highly beneficent force not only to this community, but to the entire country and should receive the support of all the architectural and art societies in this great center.



**HOUSES AND GARDENS BY SIR EDWIN LUTYENS, DESCRIBED AND CRITICIZED BY SIR LAWRENCE WEAVER.\***

The modern architectural "renaissance" in America and in Sweden (as noted in a review of Ahlberg's *Modern Swedish Architecture* in *The Architectural Record* for August, 1925) has affected public building as well as private and domestic. In England, Sir Lawrence Weaver says, there has been no great change in architecture in the last generation, except that the level is markedly higher, and this improvement has mainly been concerned with domestic architecture. "England lags behind the Continent" in the matter of public monuments, and he attributes it in part to a difference in temperament and in part to a difference in method. "The English character does not happily consort with visions of the Grand Manner. We are so desperately afraid of being pompous that our schemes generally issue in a small banality." There is also "an unwillingness to spend money freely and gracefully on an object which is not utilitarian." With regard to method, there is no Ministry of Fine Arts as in France, and the choice of design usually rests with a committee, which commonly contains no representative of the arts or architecture and sculpture.

The situation in America is probably more miscellaneous, but so far as public monuments are concerned, the criticism, somewhat differently worded, would perhaps apply as well. There is no Ministry of Fine Arts here; the committee system flourishes, though not always unprofessional; and public monuments successfully "in the Grand Manner" are certainly not as yet an American distinction. Still Americans do seem not unwilling to spend money freely on non-utilitarian objects and the

architectural developments of the last generation have made a distinguishable difference in the architecture of many public buildings.

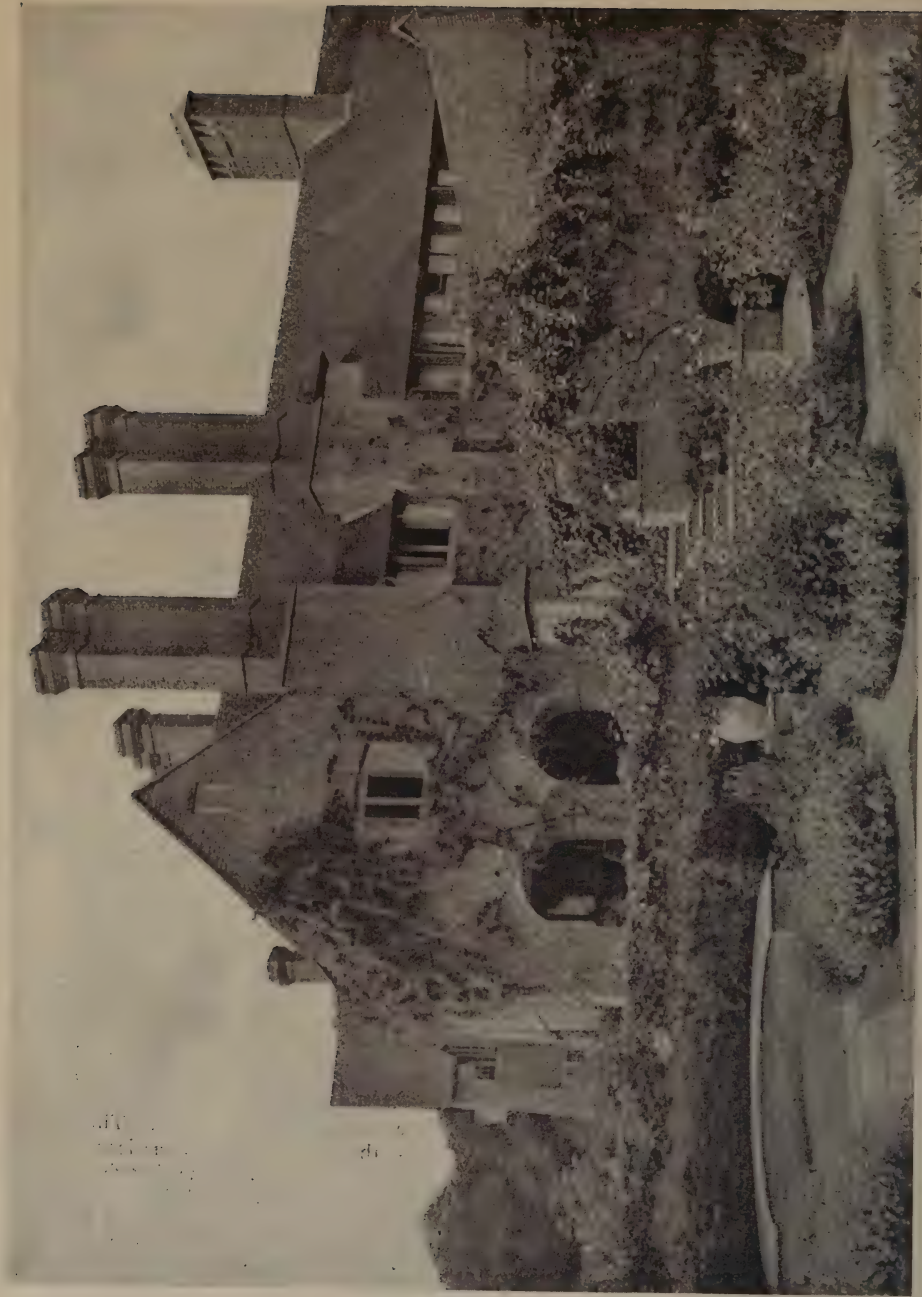
At any rate, it is to these English characteristics of temperament and method that Sir Lawrence Weaver attributes the fact that Sir Edwin Lutyens' designs for public monuments such as the Edward VII Memorial were never carried out. Most of the work here illustrated and described—and the amount is very great and very varied—is country house architecture. The volume is a reissue of the edition of 1913, with almost no changes. Had the author been able, as he intended, to cover the ten subsequent years during which Sir Edwin's art notably developed, the proportion of mature work would have been greater, much "juvenilia" omitted, and the impression given would have been different. Sir Edwin's taste has grown more austere. A volume on these later years would devote much attention to the work he is now engaged in for Delhi, the Indian capital.

But the inclusion of the early work has this informative value, that it shows Sir Edwin Lutyens was doing in the nineties the kind of thing which hardly any one was doing here then, and which is being done everywhere now. If, as Sir Lawrence Weaver seems to say, Sir Edwin was no innovator of styles, it must mean that he drew on English tradition of cottage and country house building, familiar everywhere there in old examples. This volume may be the more useful to American architects for this reason, that the impulses and influences which have affected him are similar to those which are now moving and inspiring them, and it looks as if this work in the edition of 1913 had already been useful.

He seems to have drawn almost entirely on English tradition, a very composite tradition. One can be Gothic or Renaissance and still be English. Sir Edwin expresses himself in a variety of styles, but there is something English about it all. Sir Lawrence Weaver remarks that with all the elements of artistic surprise, there is a reticence about him. "As

\**Houses and Gardens* by Sir Edward Lutyens, R.A.  
By Sir Lawrence Weaver. Scribner's.



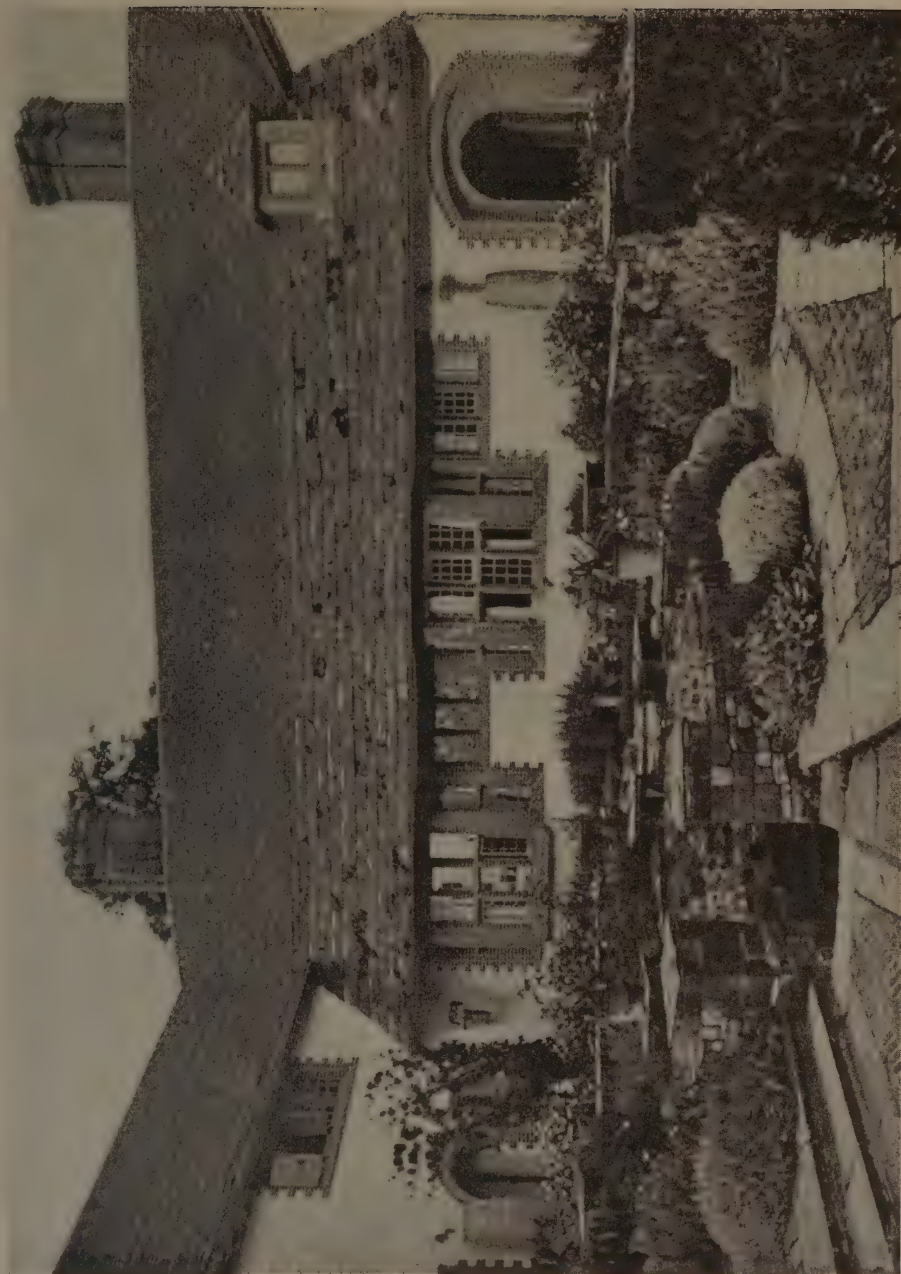


*The Architectural Record*

THE ORCHARDS, GODALMING, SURREY, ENGLAND  
Illustration from *Houses and Gardens* By Sir Edwin Lutyens, R.A.

December, 1925



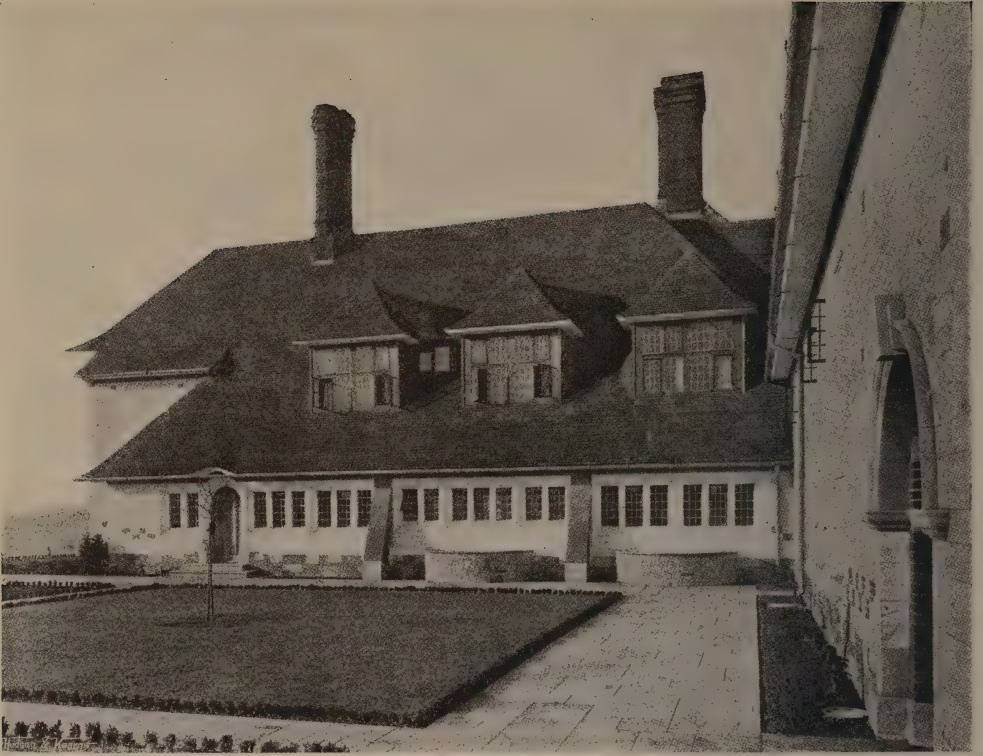


*The Architectural Record*

GODDARDS, SURREY, ENGLAND

Illustration from *Houses and Gardens* By Sir Edwin Lutyens, R.A.

December, 1925



EAST WING, MARSHCOURT, HAMPSHIRE, ENGLAND

Illustration from *Houses and Gardens*, by Sir Edwin Lutyens, R.A.

soon as he has enlivened a composition with a gracious touch of strangeness he retires into a gravity which interests because it is unconscious." Perhaps that is part of the "Englishness" of it, this combination of surprises and reticence. The early work is mostly in the 16th and 17th English Manner.

Sir Edwin Lutyens is perhaps the most familiar name, in this country, among English architects, and perhaps the most popular in his own. If in the immense quantity and variety of his work—here represented in nearly 600 illustrations—one is more impressed by an invariable good taste, skill and intelligence, than by anything striking or distinctive, the absence of the latter may be taken as the result of the former. Modern country house life does not call for the Grand Manner, or the arresting individuality of the architect, so much as for an atmosphere of comfort and charm based on a harmony of design and detail, for flexible resource and invention to meet incessantly varying conditions. That much of Sir Edwin's garden architecture is due to Miss Jekyll, Sir Lawrence Weaver suggests, but does not par-

ticularize. Formal design and informal detail seem to be their half magical secret. (See figs. IX, XI, and fig. 68.) Indeed his gardens are enchanting. His use of water in long canals is perhaps the least English feature, but not the least interesting (See fig. 49). Marshcourt (chap. V and figs. 137-163) is a wonderful house, rich in Tudor fancies, and wholly as it should be. "It shows the art of Sir Edwin in its gayest mood, the richest expression of his earlier manner." Is it Tudor or Jacobean? Perhaps both. Sir Edwin never built "period" houses. The sunken garden at Marshcourt and its lovely steps have no derivation date. One associates red tiled roofs and gaily modeled red brick chimneys with Tudors and early Stewarts, and notices that most of Sir Edwin's houses up to 1913 were picturesque rather than classic. The revival of the use of brick is a modern return to an older love of color and to the materials of structure left visible and undisguised.

Sir Lawrence Weaver has given us a work not only generous in illustration but rich in his own experienced comment. In most il-



illustrated folios of this nature the plates are nearly the whole, the text meagre if not perfunctory. In this volume the text is important.

**The Touchstone of Architecture**, by Sir Reginald Blomfield, R.A., M.A. New York: Oxford University Press, 1925. 245 p. 5¼ x 7½ in. Bound in Boards. \$3.00.

A collection of essays embodying the results of Sir Reginald's experience in the practice of architecture and of observation of contemporary art and art criticism.

**Farmhouses and Small Provincial Buildings in Southern Italy.** Photographs by Marian O. Hooker; Text by Katharine Hooker and Myron Hunt. New York: Architectural Book Publishing Co., Inc., 1925. x, 126 plate illustrations. 9½ x 12½ in. Cloth. \$13.50.

Published under the auspices of the Allied Architects Association of Los Angeles, and the result of many trips by Miss Hooker, each covering many months spent almost entirely in out-of-the-way Italian places. "From the inspiration furnished by such books as these," says Mr. Myron Hunt, "is developing the minor architecture of the United States."

**Small Country Houses of Today**, by R. Randall Phillips, Hon. A.R.I.B.A. New York: Charles Scribner's Sons, 1925. Vol. Three. xvi, 206 p. illus. 8¾ x 11¾ in. Cloth. \$10.00.

Forty examples are brought together in this volume, the majority being houses erected during the past few years in various parts of England. A few reconstructions of old houses have been included.

**The Orders—Fifty-eight Plates Illustrating the Five Orders of Architecture—(I) Tuscan, (II) Doric, (III) Ionic, (IV) Corinthian, (V) Composite.** Chicago: American Technical Society, 1925. 10½ x 15 in. Bound in Boards. \$3.00.

**Study of the Orders—A Comprehensive Treatise on the Five Classic Orders of Architecture, including Photographs of Noted Examples of the Classic and Renaissance Periods, and a Carefully Selected Set of Illustrative Plates.** Prepared by Frank Chouteau Brown, Frank A. Bourne, S.M., and Herman V. Von Holst, A.B., S.B. Adviser, J. R. Coolidge, Jr., A.M. Chicago: American Technical Society, 1925. 385 p. illus. 6½ x 9½ in. Cloth. \$3.00.

The general method followed in "laying out" the orders is that employed in the Ecole des Beaux Arts, Paris—but simplified. All the plates have been carefully selected, analyzed and explained by architects of acknowledged professional standing.

**Relation in Art**, by Vernon Blake. Being a Suggested Scheme of Art Criticism with which is incorporated a sketch of a Hypothetic Philosophy of Relation. New York: Oxford University Press, 1925. xxiii, 325 p. illus. 5¾ x 9 in. Cloth. \$6.00.

"The chief aim of this book," says the author, "is to look on the means of plastic expression as a language fitted to express forms of thought."

**Italian Landscape in Eighteenth Century England**, by Elizabeth Wheeler Manwaring, illustrated.

Ph. D. A Study Chiefly of the Influence of Claude Lorrain and Salvator Rosa on English Taste—1700—1800. New York: Oxford University Press, 1925. The Wellesely Semi-Centennial Series. xi, 243 p. illus. 6 x 9¼ in. Cloth. \$3.00.

An appreciation of the part played by painting in developing the love of landscape in England.

**Johnson's New Handy Manual on Heating, Ventilating and Mechanical Refrigeration.** Milwaukee, Wisconsin: C. N. Caspar Company, 1925. 13 ed. 439 p. illus. 4 x 6¾ in. Cloth. \$2.00.

**Ancient and Modern Rome**, by Senatore Rodolfo Lanciani. Boston: Marshall Jones Co., 1925. ix, 169 p. 4¾ x 7¾ in. Cloth. \$1.50.

A close and detailed comparison between ancient and modern municipal life and management, between ancient and modern home.

**A Monograph of the William K. Vanderbilt House—Richard Morris Hunt, Architect.** By John Vredenburg Van Pelt. New York: John Vredenburg Van Pelt, 1925. 23 p. LX plate illustrations. 14½ x 19½ in. Bound in Boards. \$33.00.

**Bertram Grosvenor Goodhue—Architect and Master of Many Arts.** The Text by Hartley Burr Alexander, Ralph Adams Cram, George Ellery Hale, Lee Lawrie, C. Howard Walker, Charles Harris Whitaker. Edited by Charles Harris Whitaker. New York: Press of The American Institute of Architects, Inc., 1925. 50 p. CCLXXII Plate Illustrations. 11 x 13½ in. Cloth. \$30.00.

**The Way to Sketch**, by Vernon Blake. Notes on the Essentials of Landscape Sketching; Particular Reference Being Made to the Use of Water-Colour. New York: Oxford University Press, 1925. vii, 111 p. illus. 6¾ x 8¾ in. Bound in Boards. \$2.50.

Introduction and ten chapters, comprising Perspective, Landscape Drawing, Choice of Subject and Composition, Values, Light and Shade, Nature of Color Harmonies, Simplification, Color-box and Color-mixing, Technical Hints and Concerning the Reproduction.

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